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WARREN A. PATRICK

GENERAL DIRECTOR

MOVING PICTURES

BURLESQUE







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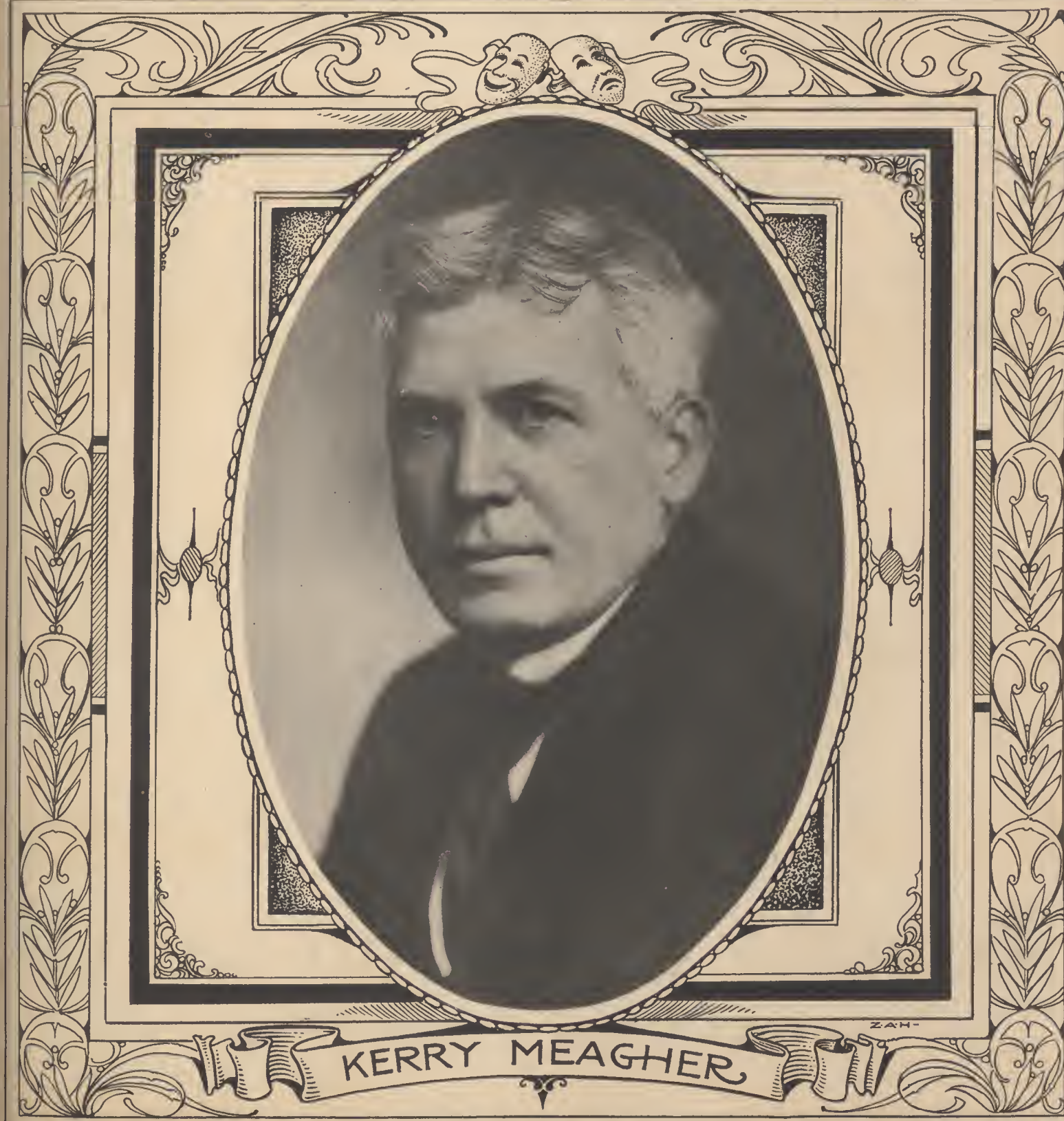
# THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Volume I - No. 2.

CHICAGO

July 6, 1907







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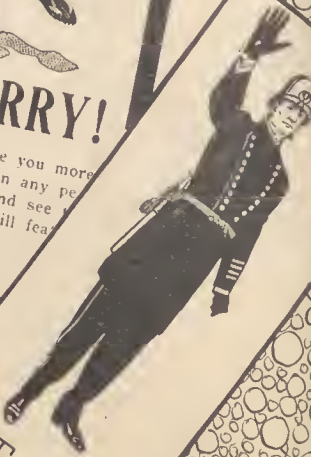
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Stop in this time of the night. See the picture that everybody is talking about. A wonderful picture.



# THE SHOW WORLD

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Published at 87 South Clark Street, Chicago, by THE SHOW WORLD Publishing Co.  
WARREN A. PATRICK, GENERAL DIRECTOR

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# MOTION VIEWS WIN JANE ADDAMS

THE moving picture industry has taken a step for the uplift. In the last year the progress made by this industry has so far advanced that it has amazed even the manufacturers themselves. It is now a fact, and a tacit agreement has been made by the film manufacturers, that they will henceforth only produce pictures that are above the normal grade. They have decided that hereafter all pictures made by them will tend to the enlightenment of the spectators, and especially the children.

That such a plan is feasible, and also profitable, is shown in the establishment of a moving picture theater in the Hull House, of which Miss Jane Addams is the superintendent and in which district live the poorest people in Chicago. The district that the Hull House drains and to which it caters is known as the "slums of Chicago." Here in the summer time can be found entire families sleeping on the streets at night to find relief from the excessive heat. Comforts and the luxuries of the world are absolute strangers to them and the children, until recently, were brought up on the streets. No chances for educational advancement were offered them and when they had attained their majority they only knew what they had learned on the streets.

### Children Demanded Sensations.

Nevertheless they had ideas in them for amusement, at least a change of sights, if only for a few minutes. They craved for the sensational, and there was every reason why they should. Environment was the cause of it. Many of them had genuine good in them and all that was needed was something to draw it to the surface. The daily press, for some reason or other, attacked the moving pictures that were displayed in the city. They were declared bad and indecent and were charged with being the cause of many of the hold-ups in Chicago.

The matter went so far as to be brought officially before the city council and there was a possibility that the five-cent theaters in Chicago would be doomed, and they would have been but for the speeches made by some of the more logical-minded members of the council. Addresses were made by the aldermen who represented the particular portions of the city where the theaters abounded. They realized that the children of their constituents needed this particular form of recreation and amusement and fought the matter until it was decided to give it fuller consideration. Meanwhile the section of the city bounded by Lake street on the north, Eighteenth street on the south, the river on the east and Western avenue on the west, which is the most populous and poorest district in Chicago, was to suffer the greatest. They were to be deprived of the entertainment they looked for most anxiously.

### Miss Addams Investigates.

Hull House, famous the world over, and its equally famous manager, Miss Jane Addams, took an interest in the work and decided to see what there

Famous Superintendent of Hull House, Chicago, Regards Moving Pictures as a Prime Factor in the Education of Children in the Congested Districts of the Larger Cities.

BY PATRICK A. HENRY

different places where the moving picture night the children, who have idled was to the hue and cry raised by the in the streets from early morning. daily papers. A careful study of the look with pleasure on the light cast



JANE ADDAMS.

Sykes Photo, Chicago.

Miss Jane Addams is known the world over for the deep interest she has taken in the work of charity and her success as superintendent of the Hull House acknowledges her as the leader in her chosen work. She is recognized as one of the leading women citizens of Chicago. Her word is of great importance and carries more weight than that of any other woman in Chicago. She was appointed a member of the Board of Education two years ago and is serving the public in that capacity at present.

pictures were on exhibition was made by Miss Addams and she resolved to open a theater at Hull House, the form of amusement to be offered being of the moving picture variety. She states that the instructiveness of the pictures, showing as they do, real life, was far more beneficial to the youthful mind than any amount of book study.

Accordingly she announced her plans to open a five-cent theater and the second floor of Hull House was remodeled for the purpose. Each

from the machine and wonder when they see the moving objects so life-like, thrown on the canvas. They are no less wonder-stricken when they hear related the story of and see Cinderella, well known to almost every child.

### Children Gaining Knowledge.

Less than six weeks ago there was scarcely a child in the Ghetto district who knew of Cinderella or Alladin and his Wonderful Lamp! Today they can relate with accuracy all the details of the good fairy, how she pro-

vided for Cinderella and of the wonderful metamorphosis she wrought in the girl. They could not have learned the story so intelligently in so short a time had they pored over books or if some one had even related it to them. They saw it acted in real life and the impression is firmly fixed on their minds never to be erased. The same also might be said of the higher educational opportunities offered them in the way of geographical studies. They are shown the different countries of the world. They are all well versed in the wonderful features of the Yellowstone National Park and many of the principal geographical points of the country.

### Result Pleases Miss Addams.

Miss Addams is more than pleased with the work being done in the district so dear to her heart. She is accomplished and gave up a life of pleasure that she might be near the poor who are so dear to her and to whose education she is devoting her life.

Her existence is wrapped up in her work and she displayed so much earnestness after she had gone to Hull House that in a short time she was made superintendent of the establishment. She is recognized as an authority on almost every subject of importance that arises and her statements are regarded as authoritative. She rarely makes a statement unless she is well acquainted with all the facts in the case. Her readiness to discuss the benefits of the moving picture industry has astounded many, who expected that she would not dare advocate this particular form of amusement after it had been attacked by the press.

Parents who were formerly averse to allowing their children to attend the five-cent theaters now advise their attendance and the good that is being wrought is evident. Proud are they who live within walking distance of the Hull House that they may benefit by the moving picture shows!

### Pictures Popular Everywhere.

The same state of affairs that exists at Hull House is also found in the others theaters where moving pictures are exhibited. In the poorer district the moving picture shows are crowded to capacity. In the downtown district fashionably dressed men and women especially on Saturday or Sunday evenings, are seen wending their way to the five-cent theaters and after the performance they go away satisfied. At one of the latter places the manager stated that every week since his place had been open he saw certain couples, who were so regular in their attendance that the day of the week could be told by their visit.

No industry has advanced and gained the confidence of the public so rapidly as this one particular form of entertainment. Everyone has a craving to see the shows and watch the change of bill scrupulously. Dealers anticipate that the coming year will be the largest, in fact they declare it will be a banner year for them, and they are dubious as to their ability to supply the demand for material.



# JIM CORBETT DEFENDS THE DRAMA

WHAT shall be done with our ex-champion fighters? That's easy

Turn them loose on the vaudeville or melodramatic stage and make stars of them. Sort of a happy finish for the old beaten gladiators, don't you think? It surely is, if their word is to be taken seriously, and few have the temerity to question the integrity of a fighter's statements, even if he does use the prefix "ex" in his title.

Three ex-champions among the heavy weight division of fighters have taken to the footlights, to say nothing of innumerable lesser lights among the smaller divisions and as a general thing they have made good. The only really "big fellow," John L. Sullivan, is said to have taken care of his theatrical credit as well as his money during the last two or three years, and it is claimed for him that he has amassed a really independent fortune under the guidance of Frank Hall. Sullivan's conqueror, James J. Corbett, is nothing short of a real star in vaudeville and legitimate. The man who downed Corbett, Robert Fitzsimmons, has gone along for years with shows of varying sorts and seems never to be worried over the future that may be in store for him.

## Jeff Was Not a Hit.

And the man who is thought capable of beating all the champions ever known, one after the other in the same ring, James J. Jeffries, tried the drama with rather indifferent success, his efforts as Davy Crockett being brought to an untimely end because the big fellow really didn't have the nerve to foist on the people what he considered a joke. "Jeff" wasn't really bad, but it must be said in all fairness to both sides, the fighter and the public which was asked to go and see him, that Jeff's absence from the stage will not make an aching void or create a crying demand for his return.

But standing out head and shoulders over all of them as a stage star, James J. Corbett must be awarded all the palms. As an actor he sticks out among other stage athletes just as he stuck out among fighters when he was fighting. Looking back over Jim's ring career, one is forced to the conclusion that great native shrewdness of mind conquered for Jim when physical odds were largely against him. Jim always had a precociousness that was refreshing to everybody but his opponents. Bred a bank clerk, Jim was an accident as a fighter. Whipped as a fighter, he became an actor also by accident. And therein lies an interesting story of Corbett's start as the big "it" in a monologue turn.

## One Joke Framed His Future.

Do you remember the story Jim used to tell about the man with the brown derby? It was suggested by a persistent handshaker who wanted Jim to know him. Corbett could not place the chap, who, for some time, refused to enlighten the fighter as to his identity. The climax of the yarn is that the fellow recalled to Corbett's mind a great reception Corbett received in New York after his return from New Orleans and his victory over Sullivan.

"Remember that?" the fellow asked. "Certainly," was the reply; "there was an awful mob at the depot."

"Sure there was," the stranger said, "and I was the fellow in the brown derby."

Like the livery stable joke that proved Alexander's undoing in the McIntyre and Heath sketch, that was the joke that took Corbett from home. He told it one night at a "high jinks" in New York, being called on unexpectedly at a rather select party. There being many ladies present, Jim saw at once that a talk on fighters wouldn't hit the mark but on the contrary would be decidedly out of place. So he started to tell his audience several of the little incidents, more or

Former Ring Champion Prefers the Legitimate to Vaudeville  
Mainly Because It Gives Actor Better Chance and Allows  
Him to Witness a Baseball Game Occasionally.

BY ED. W. SMITH

less humorous, which had brightened his career as a pugilist.

## Wife Thought Him Foolish.

The brown derby story made such a pronounced hit that Corbett returned home in a glowing mood and told his wife about it. She chilled hubby. "They laughed because they were in a mood to laugh at anything," she told him, "and I'm laughing because you made a fool of yourself."

"Nevertheless, it has given me an idea that I might build up a good

came in the shape of an offer of \$1,000 a week for an extended contract. Great, eh?"

## Gains Recognition Slowly.

Corbett's efforts, "Gentleman Jim," and "The Naval Cadet," were not taken seriously immediately after his defeat of Sullivan. But slowly it began to be known that Jim had a certain amount of stage presence and not a little ability, and with William A. Brady as his guiding mind, Corbett received more recognition.



JAMES J. CORBETT.

Sykes Photo, Chicago.

It is not impossible to picture James J. Corbett as such a good actor within the next few years that people will forget him as a prize ring star. Corbett himself is trying to forget his past. Not that he is ashamed of it, but he thinks he is in a better class, better company and better surroundings generally in mixing up with theatricals. Corbett says he is well fixed up with contracts that make his future for six years at least look bright. His monologue turns in vaudeville have been great hits and as a legitimate actor in plays and sketches the ex-champion has scored heavily.

monologue turn along the same lines," was Corbett's retort.

Corbett argued for hours, practically all night, with his wife, who scoffed at him. But he determined to try it on. A few days later there came a mammoth benefit in New York to the White Rats. The bill was enormous, the very pick of stage celebrities, especially of the vaudeville variety, being on. Jim went on in the afternoon and made a big hit. At the night performance he had his wife planted in a box, having previously told her nothing about his part in the show. In telling about it a short time ago Corbett said:

"I've faced the toughest men in the world in the ring and never was much afraid. But the yellow was up in my neck that night. That audience was about the most critical it would be possible to assemble. How I ever got through I cannot tell you, but afterwards everybody said I was immense and the answer to the whole question

Perhaps the culmination of Corbett's stage career came when he played "Cashel Byron's Profession," one of Bernard Shaw's stories. This came in for much adverse criticism, but out of it Corbett received much praise for his portrayal of the leading character, that of a pugilist. Corbett discarded it perforce. Now he is out with a sketch, carrying two people with him. He was asked to restore his monologue because the programme at the Majestic theater already was overburdened with sketches. He was to have shown at the Olympic with the sketch, but the burning of that theater changed his plans.

"The legitimate for me, all the time," Corbett told me after one of his performances at the Chicago Opera House last week. "In a play of my own I can be the one big fellow, the headliner alone, and stick out on my own merits. Not that I am so fond as all that of public adulation,

but at the same time it is mighty sweet, you bet. Besides that, with my own show, I have some little time to myself. Now, in vaudeville, I must be at the theater every afternoon at a certain time, even if I don't go on till two hours later. That breaks up an entire afternoon and a whole night. With a legitimate show I have at least some afternoons off.

"Just think of it; I never can see a ball game," Corbett added with genuine regret as his eye caught a flash of a distant score board with a crowd packed around it. "Say, Chicago's got two dandy teams, don't you think? McGraw and Brush are my friends, but I must give it to the cubs. They're the gum-drops, you bet.

"Oh, the secret of a good vaudeville turn, in my opinion, is to get your audience with you right at the start, if you can." It was hard to get the big fellow's mind off the score-board. "I never had any trouble with my monologue. I had them from the jump. Perhaps it's the pretty smile I pull on 'em when I walk on the stage. But there's a lot in stage presence and appearance. I aim to dress my turns well and am told that's more than half the battle. Like making a match in the ring. Have your way about it and with the satisfaction of knowing you bested your opponent in the preliminary dealings, you will train better and more confidently for the battle."

"My sketch is called 'Helen of Troy,' and is not, as you might imagine, a historical thing. It is based on scenes around Troy, N. Y. I think it is full of good stuff and lasted mighty well around New York."

## Corbett Has a Fine Home.

Corbett has a home at Bayside, L. I., and is supremely happy in the knowledge that the future is well provided for. He says he can hop into his machine and get from the very center of Broadway to his own front door in forty minutes.

Jim is not prepared, he says, to give out his plans for the future in detail, but claims to have contracts signed up covering the next six years. And he isn't worrying a bit, although when he was a fighter he was one of the most fractious fellows ever known. And as for thinking of the prize ring, it's all a sort of misty haze to Jim. Some parts of it are like a pleasant dream; others might well be pictured in Silas' rarebit nightmares. So Jim is content to let the past bury itself. He is too busy with the present to become a mortician.

Bennington Brothers have a string of fine bookings for the summer which includes most of the big fairs in the middle west.

Mabel Barra writes that she has just finished a successful tour of the Orpheum circuit and will shortly open on the Kohl & Castle time.

Al H. Burton has fifty-two weeks on the Sullivan and Considine circuit, opening at the Family theatre, Butte, Mont., June 29th. Mr. Burton is to wed Miss Mary E. Shea, a non-professional, in the near future.

Miss Jessica Cree, the popular whistler and singer, at the close of her engagement with the Vassar Girl Company, is to appear for a few weeks in vaudeville. Later she will head an entirely new act featuring a whistling chorus.

Kalamazoo, Mich., has three low-priced theaters, The Bijou, Wonder-land, and Vaude, which are devoted to vaudeville and moving pictures. A recent report from Kalamazoo states that they are all doing the banner business of their career and are enjoying unlimited prosperity.





# ON THE GREAT WHITE WAY

By Maynard Waite.

Z-A-H

NEW YORK, June 30.—Everybody who is directly interested in theatricals and many of those who are not have been employing their spare moments for the past few days in the perusal of THE SHOW WORLD. The Chicago publication has made a great big hit here, as it is bound to do in all the cities all over the country, and theatrical people who are in the know prophesy an immense success for the publication and a great big reward for its founder, Mr. Patrick.

## People Turn to Parks.

Real summer weather, with only an indication of a cool wave now and then, is turning the fancy of people here toward the parks and of evenings in the direction of the roof gardens, while a few of the theaters are still open, playing to generous patronage. Three important attractions to have closed Saturday night were "The Red Mill," at the Knickerbocker; "The Rose of the Rancho," at the Belasco, and Anna Held in "A Parisian Model," at the Broadway. "The Lion and the Mouse," which Henry B. Harris put on at the Hudson for a limited engagement after its 600 nights at the Lyceum Theater, is doing even more business than Mr. Harris had anticipated, and so the engagement of this piece has been extended indefinitely. Edmund Breese, who returned from London, where he was supporting Robert Edeson in "Strongheart," has joined the cast and is playing his old role of "Ready Money" Ryder. There is no "farewell appearance" sign hung out at the Garrick Theater, where William Collier, in "Caught in the Rain," is rapidly moving up to his 250th performance of the piece, a success which seems to defy all weather conditions. George Broadhurst's big hit, "The Man of the Hour," is still at the Savoy, and is holding its own, while at the Lyceum, "Boys of Company B," with John Barrymore, is drawing excellent houses. Eddie Foy continues to make the people laugh and talk about him at the Herald Square, where he is playing in "The Orchid." The 250th performance of "The Road to Yesterday" was given at the Lyric on June 25th. "Fascinating Flora," at the Casino, is another offering which has had a good run and which, by the way, is to be transferred to the Garrick Theater, Chicago, in the near future.

## "The Honeymoon" Draws.

George M. Cohan is gathering in the shekels at the Aerial Gardens on top of New Amsterdam Theater. "A Hot Number in a cool place on hot nights" is a good way to describe Mr. Cohan's latest piece, which he has christened "The Honeymoon."

"The name is just the thing for the June month of brides," he has said, "as it is for the month when we celebrate Uncle Sam's birthday of independence. Of course you will keep going all through August, and I'll have another sufficient reason by that time."

Atop the New York Theater, where the Jardin Paris is located, Dazie Daisy James, the Empire Models and a lot of other good acts have been keeping the pace, and at the Paradise Gardens Oscar Hammerstein has gone himself one better and brought out a girl who has forgotten how to laugh. He found her in Philadelphia—of

course, that's natural—and he calls her Sober Sue. Now he is offering prizes in gold to anybody who will make her laugh, and it looks as if Marshall P. Wilder and numerous others of the professional laugh-makers would nibble at the bait. Madison Square Roof Garden is open with a musical skit, "The Maid and the Millionaire," while the Metropolitan Roof Garden opens on July 1st.

## Four New Stars to Shine.

Early announcements tell us of four new stars who will shine in the firmament theatrical at the rise of another

passant that this Napoleon of western theatricals is getting on in the way of bringing out new luminaries. Maude Fealy is under Mr. Cort's management, also Florence Roberts. Miss Truax is an actress of marked ability. Perhaps her best work since she was with Otis Skinner years ago, up to the present time was with Robert Loraine last season when she played Anne Whitefield to his John Tanner in "Man and Superman." Miss Truax will appear in a play called "The Spider's Web."

Miss Elliston is one of the first to

rest at Shelter Island, where she owns a home and makes life a joy.

Maude Adams, so it is announced, is going to Europe for a run, but will spend a part of the summer at Sandy Garts, Ronkonkoma, L. I. Here she has a big roomy and airy farmhouse built just to her liking, where will no doubt flit fireflies and fairies through the summer evenings.

## Blanche Walsh at Great Neck.

Blanche Walsh is enjoying her summer rest at the Lilacs at Great Neck. She has numerous guests here usually, and in addition to her well known hospitality, she treats her visitors to invigorating sniffs of the salt air and the delicate perfume of the lilac, the place taking its name from the little forest of these bushes near by.

May Irwin is enjoying married life at Castle Irwin in the Thousand Islands. This is one of the most elegant and palatial homes owned by any actor.

Margaret Anglin, according to the last reports, is in Madrid. She will do a bit of roving in Europe this summer, mostly in Spain and France, and will doubtless find time to see some new plays in London and Paris.

## Blanche Bates on Hudson.

Blanche Bates has a splendid home at Ossining on the Hudson, and there with her horses and chickens and perhaps a few congenial guests, she will pass the summer of rest and recreation.

Ethel Barrymore, who is at present appearing nightly in cities bordering on the Pacific coast, will after her engagement go to East Hampton, L. I. It is quaint and restful there and she finds much pleasure among its people, some of whom are her relatives.

William H. Crane will spend most of the summer in Europe, but will also be seen in Cohasset, Mass., part of the time. He owns a magnificent home there.

Henry Miller has gone in for summer farming. He has bought a hundred acres back of Stanford, and what with horseback riding, a sport of which he is very fond, and other outdoor pastimes, he will doubtless come back to New York at the end of the summer fresher than ever for new triumphs.

## Robert Edeson at Sag Harbor.

Robert Edeson, who, by the way, is to appear at the Hudson Theater in a new play by William C. DeMille in the latter part of August, has returned from Europe and is at his country house at Sag Harbor, L. I. He will spend July and August between New York and Sag Harbor, beginning rehearsals of the new play about August 1st.

Otis Skinner will find real rest and happiness at Bryn Mawr. He calls his place the Latch String, and there he and his gracious wife, whom the stage knew as Maud Durbin, will dispense bountiful hospitality.

Mr. and Mrs. Robert Mantell are in Atlantic Highlands.

There is a whole list of other well knowns who are enjoying their well earned rest in quiet and pleasant places. Viola Allen has a home near Greenwich, Conn., where Clyde Fitch is one of her neighbors. Carlotta Neilson goes soon to Paris. Edwin Milton Royle is in Europe, but will return soon to watch the rehearsals of his play, "The Struggle Everlasting," which Henry B. Harris will produce in the near future.



RUTH WHITE.

Sykes Photo, Chicago.

A prime favorite in Chicago is Miss Ruth White, a member of the world famous Fadette's Ladies' Orchestra of Boston. Miss White has frequently appeared in this city, and is meeting with abundant success in her chosen vocation.

season, Grace Elliston, Sarah Truax, Edgar Selwyn and Charles Bigelow. These are all well known to patrons of the theater and Miss Truax is especially well known to Chicago, where she has been a stock star for some time. Mr. Selwyn makes his first stellar bow in the latter city under the direction of Henry B. Harris and will appear in Robert Edeson's last year's success, "Strongheart."

The starring of Mr. Bigelow is the latest chapter in the Ziegfeld-Shubert feud. These two firms—if Florenz Ziegfeld may be called a firm—have had some misunderstandings in the past. Charlie Bigelow has been comedian with Anna Held in many of her productions. Now he has been taken over by the Shuberts and will shine next season in a production, the name of which has not as yet been overheard on the Great White Way.

Miss Truax is one of John Cort's new stars, and it may be remarked en

open in New York. She will appear under Henry B. Harris at Hackett's Theater, which theater by the way was bought by Mr. Harris during the engagement of Rose Stahl there, in "The Movers," a new American play, by Martha Morton Conheim.

## Professionals on Vacation.

Many of the actors and actresses are now hunting their summer vacation places, while many others are already deep in the rest which comes to them between June and September. These are the fortunate ones who hold on to their money in the regular season, while the stars and important people of the American casts are busy resting up at their different country places, enjoying this luxury in the Thousand Islands, farming where they have their own country places, fishing and hunting (chiefly for amusement) up in the Adirondacks, and some of them have gone to Europe.

Mrs. Leslie Carter is finding her



# NEWS OF THE CHICAGO RIALTO

TWO merry comic opera gentlemen shook the dust of the Chicago Rialto from their Oxfords, and departed recently when Captain Careless, forced by the burning of the Olympic to leave the Chicago Opera House and give way to vaudeville, was discontinued, and The Tattooed Man closed at the Grand. This leaves two musical comedies with us, Miss Pocahontas at the Studebaker, and A Knight for a Day at the Whitney. Miss Pocahontas is rapidly being whipped into shape, while A Knight For a Day, although the first of the hot weather entertainments, continues to crowd the Whitney.

Brewster's Millions is still current and popular at the Colonial, and The Chorus Lady is destined to remain at Powers until school opens again, as there are some thousands of playgoers who want to see how a chorus girl looks behind the scenes. The Three Of Us, with Laura Nelson Hall, is pleasing mildly at the Garrick, while The Man of the Hour at the Illinois is drawing good patronage. The Round Up, McVicker's drama of the great west, is also a popular factor in the summer field, but will be withdrawn within a few days.

The Volunteer Organist at the Great Northern is another catchy summer piece and is attracting large audiences. The Majestic and Chicago Opera House are furnishing splendid vaudeville shows. There are only two dark houses in the downtown district, the Grand and the La Salle, and both promise early openings.

## Quite a Feat.

When the management of any vaudeville theater conspires with the booking association to concoct a bill which is so uniformly good that a critic can not find fault with a single act, you must admit that is the proper thing. Manager Glover's big Monroe street palace did this last week, and of the 13 acts that were to be seen at the Majestic, there was not one that was even mediocre. They had about a third of the Captain Careless show on the bill, an imported English act that was a gem, a burlesque on the days of Caesar which was more than a gem, and a great medley of song and dance and joke combinations warranted to contain the laugh germ somewhere, and the audiences were fertile soil.

The first act to be commented on is that of Dudley, D'Ormond and Dudley, far too fine an act to open any bill unless it be as good as that of the Majestic last week. The trio, two men and a woman, do not attempt any comedy whatsoever, but confine themselves to singing and playing the piano. Their voices blend beautifully and the act can be set down as one of the best singing trios on the vaudeville stage today.

Bissett and Scott, who came next, surprised everybody by their nimbleness in a dancing act and proved to be embryonic Fords or Montgomeries and Stones. In fifteen minutes of dancing they put on more new steps than I have ever seen before and when the buzzer stopped them, they seemed loath to leave, and probably could have danced another quarter of an hour without repeating steps. A splendid dancing act is this.

## Musical Comedy Love.

At this juncture a bit of Captain Careless was introduced when Ida Hawley and Forrest Hoff appeared in the love scene from the second act of that production. They were accorded a hearty welcome, and made eager comic opera love neatly, at the same time introducing three of the best numbers from the score, namely, Bohemia, The Nightingale and How Many Have You Told That To?

When a performer allows a haunt-

Excellent Bills at the Vaudeville Theaters Command Attention—Personal Gossip of Plays and Players of Interest to the General Public—Notes of Chicago Playhouses.

## BY A STAFF WRITER

ing idea to crystallize into a unique act, she should be given credit, and this is what I believe Ethel McDonough has done. She is programmed as The Girl Behind The Drum and she simply plays a number of selections, using the stock equipment of a trap drummer. But it goes, and goes great. Miss McDonough has a winning personality and an entirely pleasing act.

Margaret Dale, a pretty little girl who is evidently working for a Chicago music publisher, sang three illustrated songs and proved to be a clever entertainer despite the evident advertising purpose of the act.

Taylor Holmes gave me a surprise. I have grown to expect a disappointment when a monologist is billed as a raconteur (whatever that is). But Holmes was a delightful surprise. His stories were new and he told them well.

a big act in Three of a Kind, which employs a cast of seven people. It was imported from England by the vaudeville interests and embodies the old idea which made the Daly and Hoyt farces so successful, that of mistaken identities and resultant entanglements. Three men looking exactly alike, thanks to clever makeup, furnish the laugh basis of the piece. George Abel as a fussy old general, and Ethel Arden as a tearful wife, were especially good.

Some of these days Ben Welch is going to make me laugh myself to death. His Hebrew characterization is artistic and it is like going to a circus to hear his monologue. His Dago is just as good. I don't believe there is a funnier man in vaudeville.

The Flying Gregolatis were retained in their beautiful aerial act and scored another tremendous success. Their flying act is undoubtedly one of the

sentent their Doings of Dr. Louder to an appreciative and enthusiastic audience.

Harry Lane, the basso from Captain Careless, sang three songs with excellent effect and was heartily applauded.

Rafayette's dogs, one of the best dog acts that I have ever seen, were a great card and exhibited the results of splendid training.

Frank Hayes, another of the Captain Careless comedians, appeared in the Ching Liug Foo song from that piece, supported by the eight cherubic dancers who made such a hit with the musical comedy. Hayes strives very hard, but his Chinese dialect would not fool an orthodox chink for a moment. It needs studying up. However, the act went very well.

Charles Leonard Fletcher, whose impersonations I commented on, when he appeared at the Majestic, was on the Chicago Opera House bill, and again aroused his audience to intense enthusiasm. His work in two of the playlets made famous by Charles Warner, namely, Drink and A Telephone Tragedy, is of the highest artistic merit.

## Under the Sea.

The world likes a novelty, ergo, the world will like Foy and Clark's act, Under the Sea. I have always wondered why a musical comedy producer hadn't hit upon a submarine effect and in consequence Under the Sea afforded me a pleasant surprise. A submarine setting with a mermaid in the foreground is revealed, and pretty soon, along comes a whale who opens his mouth to deposit an Irish sailor who immediately initiates the mermaid into the ways of the upper world and finally teaches her to drink whisky. There is a great deal of good comedy in the act which, taken together with the genuine novelty of it, makes good entertainment.

The Orpheus Comedy Four are good singers and fairly good comedians. Some of their comedy is embryonic and needs toning up, but their act as a whole is well worth seeing.

## Corbett Has Neat Playlet.

Hurrah! At last James J. Corbett has succeeded in persuading vaudeville managers to allow him to quit his prizefighting monologue and put on his sketch Helen of Troy.

Helen of Troy is a snappy playlet by Sidney Wilmer. Corbett is ably assisted by Rose King and he enacts the principal role in a capable manner. There is only one fault with the sketch, to my mind, and that is the finale. After 20 minutes of exceedingly bright dialogue, James J. has seen fit to ring in a burlesque finish with a policeman and a midget. The sketch is entirely too high class to be spoiled in this manner.

The Eight Vassar Girls have a songy, dancy, girly act of the sort that have become the vogue lately. They sing and dance and play neatly and if you are devoted to that sort of thing you will enjoy the act immensely.

## The Chorus Girl.

Rose Stahl's matinee to the chorus women now in Chicago, given at Powers' last Friday, was a treat to all who attended. From near and far they came, some in automobiles, some in cabs and more on foot. Every variety of chorus girl's attire from the broad rimmed black sailor hat and plain suit, to the ostrich plumed creation and French gown, was in evidence. The Indian maidens of Miss Pocahontas mingled with the Corsican peasant girls of A Knight For a Day, and such a fluttering and a buzzing and a chorus of "dear me," and "Oh mercy!"

And Rose Stahl had the time of her life, for she was entertaining her friends. No, Miss Stahl never was a chorus girl, but she has played the



Uncle Sam:- "GREAT!!  
A Live one at last!!!"

Another tidbit from Captain Careless was tiny Toby Claude, who is using a couple of songs from Careless and one new one with excellent effect.

## Fred Ray Makes Hit.

Fred Ray has hit a popular spike square on the head in his Roman Travesty, a decidedly clever burlesque on the ancient race of Nero and Caesar. Every amusement seeker likes burlesque and this is burlesque of the richest kind. A Roman senator, clad in toga and sandals, majestically preaching 1907 slang, is too much for any sense of humor and the act is a long laugh. Sentus Limburgus and his daughter, Pennyante, have a dispute over Archibald Blatz, Pennyante's husband, and finally Blatz appears and proves to be built on the bean-pole plan. Limburgus likes him not and stabs him to death with a rubber sword. All through the act Ray plays his part straight and refrains from the temptation to get a laugh by a burlesque makeup.

Grace Van Studdiford, with the silveriest of silver voices, sang three beautiful numbers, demonstrating that her tones are still as wonderful as of yore.

Ethel Arden and George Abel have

sensations of current vaudeville. This week William Courtleigh, in his famous sketch by George V. Hobart, Peaches, which is to be made into a play next season, is the headliner at the Majestic. Other features are The Five Peerless Mowatts, The Sutcliff Troupe, Jules Garrison, Hoey and Lee, Kroneman Bros. and Howard and Bland.

## Back to Voodveel.

After three seasons of musical comedy and stock productions, it was something like old times to be able to drop in at the Chicago Opera House last week and witness a good old-fashioned vaudeville bill. The Grazers opened in a very clever musical act entitled Going Into Vaudeville, and were encored by the small audience present.

Mile. Chester and her \$10,000 statue dog also scored. This animal is indeed remarkable and looks as if it might really be worth the \$10,000 set down on the bills as his price.

McIntyre and Bennett presented their humorous blackface act which was reviewed last week when it appeared at the Majestic. Imhoff, Conn, and Corinne, who were also on the Majestic bill already reviewed, pre-



part of one so long that she almost feels like one.

"Say," she said when it was all over, "on the square, that was peaches and honey for me this afternoon to hand out the comedy to a bunch of regular ones. And I know they liked



FLORA ZABELLE.

One of Henry W. Savage's best known prima donnas is Flora Zabelle who is engaged for A Yankee Tourist company for next season. She is attractive and a vocalist of merit.

it, for I overheard one little cherub down in the front row say, 'Ain't she the stuck-up thing. I think she is perfectly mean to make a chorus girl act like that.' And you know that envy is true feminine admiration."

Harry Askin's Plans.

"I will have no less than 150 chorus girls in my musical comedies this season," said Harry Askin in the lobby of the Grand the other day. "There will be two Time, Place and Girl companies, one Umpire, and one in The Flower of the Ranch. I will give the girls every chance to step up to better positions if they make good, and during the past season a number of my broilers have been promoted to better roles. I have engaged Ben D. Stevens, who last year directed Mansfield's tour as manager for the New York engagement of The Time, The Place and the Girl, which takes place at Wallack's Theater. Joe Howard has completed the score of The Flower of the Ranch in which I will star him together with his wife, Mabel Barrison. He believes that the music is the best he has ever written, and I predict a successful season for the piece. George Ade is hard at work on the new piece for Ezra Kendall, and I have offered a prize of \$50 to the person who suggests a title which will be acceptable to Kendall, Abe and myself. John Stapleton will be my general stage director and will have charge of the dramatic portions of all my productions."

CHICAGO PRODUCERS BUSY.

Managers Will Arrange to Send Out Many Shows Next Season.

Chicago's coterie of producing managers are actively engaged in preparing for next season's work. Harry Southerland will handle two Uncle Josh Spruceby's for Dave Lewis, who now is so busily engaged in the stock market that he has made Harry his general theatrical representative. Two companies of Zeke the Country Boy, and one company of Peck and His Mother-in-Law will be sent on tour also by Harry. But these three companies are his own property.

C. Jay Smith will launch three companies of A Pair of Country Kids, two

Fatty Felix companies, and one of The Little Tenderfoot. Fatty Felix is a dramatization of the popular cartoon pictures that have been appearing in the comic sections of the Sunday newspapers throughout the country. One of the companies will open July 10. Mr. Smith says he has discovered a new dramatic soprano in Miss Marie Curran, who is now playing one of the leading roles in the popular musical comedy.

The Hoosier Girl, with Kate Watson in the title role and with Gus Cohan himself, will be another offering this season. Mr. Cohan also has leased the western rights to A Pair of Country Kids from C. Jay Smith.

One of the most pretentious musical comedy producing firms in Chicago is Meyers & Cohan, who will shortly move into their handsome new quarters in the Real Estate Board Building, Ran-



LINDON BECKWITH.

Sykes Photo, Chicago.

A singer of note in vaudeville who is attracting widespread attention among the public as well as managers is Lindon Beckwith, who is well known to Chicago theatergoers. She has a voice of wide range and purity and a magnetic personality that makes her a favorite with her audiences.

dolph and Dearborn streets. One of the leading offerings will be Toyland, an original musical comedy written by Sam Morris, Harry L. Newton and Hampton Durand. Three companies will be sent on tour in this piece, each with a complete scenic equipment from the Daniel Studios. Another musical offering, entitled Captain Fourflusher, will be sent on tour by this firm, and will call for three companies. All of the tours, six in number, will be under the direction of J. Martin Free, who is the general representative for Meyers & Cohan.

Sam Morris will act as general stage director, and all of the productions will be under his general supervision before leaving Chicago. The musical numbers will be staged by Rosabelle Travis.

Among the principals engaged for the Toyland and Captain Fourflusher companies are: Body & Yuill, Jack Dredsner, Leona Lee, The Bridges, Bert M. Jack, Earl Kern, and Kenyon & Healy. Arthur Thomas will blaze the trail for the number one Toyland company, and Richard Ross will handle the advance with the number two company.

KERRY MEAGHER.

A Man of Marked Executive Ability Well Known to the Profession.

Kerry Meagher, whose likeness appears on the sub-title page of this issue, is a gentleman who has been identified with the amusement world for more than twenty years, his first connection being with H. R. Jacobs when he was advertising agent for Jacob's Theater at Cleveland, O. He was with that house for five years at the conclusion of which time he came to Chicago and accepted a position under Will J. Davis at the Haymarket Theater.

A year later he entered the circus field and for twelve years was prominently identified with Ringling Bros.' circus, at first with the advance forces and later in the financial department.

Corners of the Earth" Co. He has been engaged for the Jew comedy part.

Quigg, Markey & Nickerson have a string of good bookings for the entire summer. Week of July 7th they ornament the bill at Wassous Park, Joplin, Mo., with Carnival Park, Kansas City, Kan., to follow.

Williams & Healey are with one of Joe Oppenheimer's shows, and for the week of July 7th they are to be found at the New Star theater, Milwaukee, Wis.

Harry Lakola, comedy juggler, is busy entertaining the patrons of the "Vaudeville" through Pennsylvania. He opened at the Star Theater, Homestead, Pa., July 8th.

Fields & Hauson have filled their time up to Dec 30th for their comedy blackface musical act.

Sam De Vries, well known in the vaudeville profession as a producer of illusions, is now in charge of the park department of the International Theatrical Co.

Show Printers are Busy.

That the coming season will have a deluge of productions on the road is evidenced by an examination of the orders of the many show printing houses throughout the country. The National Show Printing Company of Chicago has so many orders on hand that demands for new lines of paper now have to be declined. The plant at Niles, Mich., is taxed to its utmost, enough orders having been filed to keep the force busy until September.

Among the producers being supplied with paper by the National are Lincoln J. Carter, Fred G. Conrad, Al. H. Woods, P. H. Sullivan Amusement Company, Charles E. Blaney, W. B. Patton, H. H. Frazee, Al W. Martin, Elmer Walters and others.

Miss Boljea Success in Paris.

Miss Irene Boljea, the talented impersonator and singer, who was seen at the Majestic and Olympic Theaters in Chicago last fall, has gone to Europe to play the leading vaudeville houses and she writes THE SHOW



Sykes Photo, Chicago.

E. J. KILPATRICK.

E. J. Kilpatrick is identified with carnival attractions and is now engaged in the summer park business in Australia. He is enterprising and typical of the showmen of the present era.

WORLD from Paris that her act was a great success in the French capital. Miss Boljea will play in all of the principal European cities during her present tour and the news of her success will be received with pleasure by her many friends in this country.

He is now connected with the Western Vaudeville Managers' Association as special representative with headquarters in the Majestic Theater building.

Mr. Meagher has a wide circle of acquaintances in the world of entertainment and he has become known as a man of unusual executive ability. His genial temperament has won for him a host of friends in and out of the profession.

Chas. M. Jacobs, singing and talking comedian, who was with Gorton's Minstrels last season, will hereafter be known as Jule Jacobs, King Pin of Coon Shouters.

Lola Haines has been engaged to play Samantha in Quincy Adams Sawyer next season.

Wilbur Mack, assisted by Minthorne Worthley, is presenting his one act comedy "The Bachelor and the Maid," on the Keith & Proctor circuit.

Will H. Fields is playing a few vaudeville dates prior to opening next season with Klimt & Gazzolo's "Four



# SHOW WORLD GREET'S SHOW WORLD

THE appearance of the premier issue of THE SHOW WORLD created a genuine sensation in Chicago, Wednesday, June 26. Simultaneous with its appearance in this city, THE SHOW WORLD was on the news stands in New York, Pittsburg, Cincinnati, Columbus, Cleveland, St. Louis, Omaha, Minneapolis, New Orleans, Denver, San Francisco and a score of other cities and towns in the middle and far west. From all these points telegrams were received announcing that the supply had been exhausted within a few hours and before two days had passed, not a copy could be had in Chicago, although hundreds vainly demanded to be supplied.

The rich appearance of the new journal, the excellence of its features and the superior workmanship it displayed in every department, evoked expressions of the warmest praise from professional men, city officials, and the public generally. Telegrams from distant cities and personal letters from show people of every degree were hourly received by THE SHOW WORLD and all voiced their appreciation in more or less vehement phraseology. The opinion was unanimous that a handsomer journal has never made its appearance in this country and all extended their best wishes for its continued prosperity and success.

## What They Say of Us.

A few expressions of opinion regarding THE SHOW WORLD follow:

**Mayor Fred A. Busse**—It looks very good to me and I wish it all the success possible. There is a big field that it fills and the gap has been in evidence for a long time. I am glad to know that it is being edited and managed by a crowd of young men. They are the kind to make THE SHOW WORLD go. Some of the members of the staff I know personally and their previous success in the newspaper business is an assurance that they will get out a fine and interesting paper. The makeup of the paper is elegant, and I want to see it succeed. I will heartily support it.

**Milward Adams**, Manager of the Auditorium Theater—The paper is a fine one and is extremely neat in appearance. The news in it is breezy and will be of interest to all classes of readers. It will do a great deal towards interesting the public and the profession in the uplift of clean entertainment. I heartily wish it success.

**R. E. Harmeyer**, Manager of the Studebaker Theater—I am certainly delighted with the appearance of THE SHOW WORLD and the first issue has gone far beyond my expectations. I know the men who are responsible for its appearance are very capable newspaper men, but I must acknowledge they surprised me. I wish the paper all the success in the world and will do all I can to make it a success.

## Says It's a Dandy.

**George C. Warren**, Manager McVicker's Theater—It's a dandy. It cannot be beaten. If the other papers in the theatrical business have made a success, then THE SHOW WORLD should score a double success. It will fill a field that has long been without total representation and there is every reason for it to succeed. I wish the editors and the business management all the success in the world.

**Charles McDaniel**, treasurer Grand Opera House—The best theatrical paper I ever saw. It is a wonder and will certainly succeed. The profession generally are pleased with it and the theater-going and amusement-seeking public will take to it readily.

**Fred C. Eberts**, manager Great Northern Theater—A fine paper and

Appearance of Premier Issue Creates Sensation and From All Sides Expressions of Admiration and Good Will Are Received—Fills a Long-Felt Want, Is Universal Verdict.

## BY A STAFF WRITER

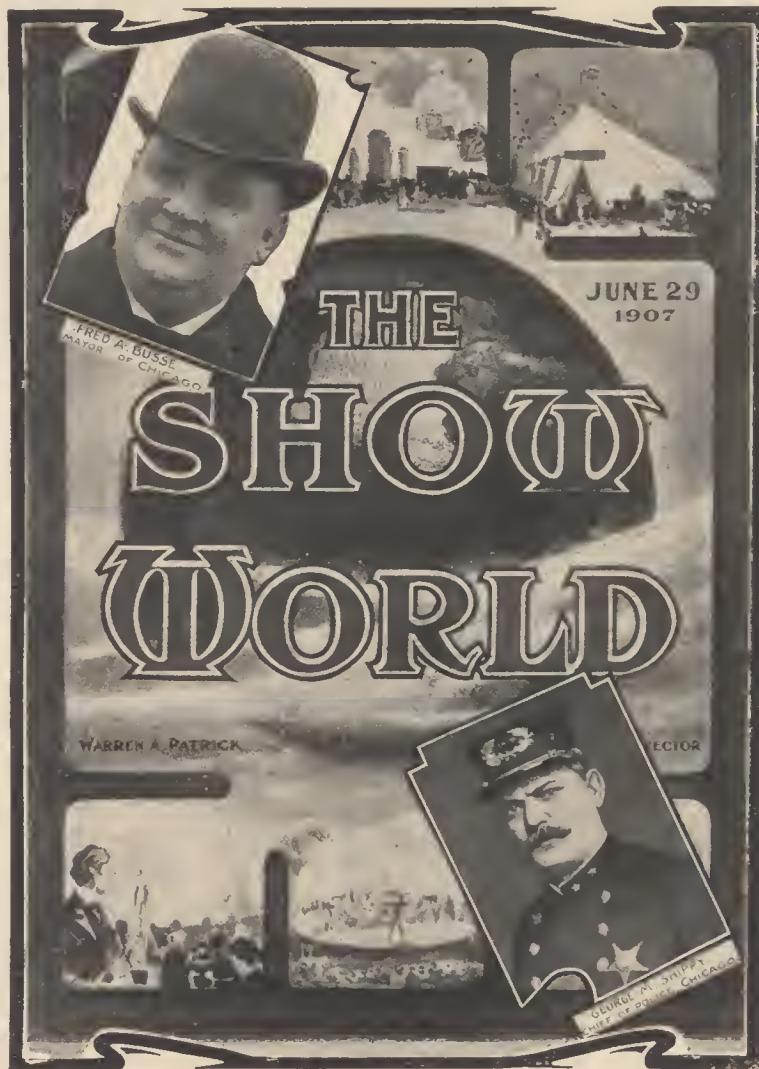
it ought to succeed. I wish it success and will watch eagerly for the succeeding issues. I never yet saw a first edition gotten up so tastefully, and I am certain that later, when matters are running more smoothly, it will surpass all its contemporaries.

## Is Delighted With It.

**Edward Giroux**, manager for the John Cort attractions en route to New

much success and feel certain that they will be rewarded for their efforts.

**Michael Donlin**, Assistant Manager Whitney Opera House—My, but it is a dandy. It is neat and the reproductions are perfect. They are as good as a photograph. It is a fine paper for the show people and a glance at its contents shows clearly that it



CHICAGO OFFICIALS INDORSE THE SHOW WORLD.

York from Seattle, Wash.—It is the finest paper of its kind I have ever seen. I am heartily delighted with it and can easily see a brilliant future for it. I wish its publishers all the success imaginable and will gladly do what I can to help the paper succeed.

**Chester M. Houston**, assistant treasurer Grand Opera House—The paper is fine. The sight of it on the news-stands today delighted me. I have the first copy that I bought and intend to have it bound and keep it as a souvenir. The paper typographically and in every other way is one of the best in the country and will be of immense value to the profession.

## Chief Shippy Says Fine.

**George M. Shippy**, Chief of Police, Chicago—THE SHOW WORLD is a fine name indeed, and the reading matter sustains the name to the fullest extent. I think it is the paper that has been wanted here for many years. It is quite handy for the amusement seeker. One will be able to get a digest of all the amusements in the city and the principal ones in foreign cities. I wish the owners

bears out the name of THE SHOW WORLD. Its circulation will go far beyond the theatrical people and instead of being of interest to them only, the theatergoing and amusement loving public will welcome it. It is an encyclopedia of amusement and there is every reason to believe that it will succeed. I can safely predict that in a year it will surprise its owners. I wish it success.

## Lederer is Appreciative.

**George Lederer**, Manager of the Colouial Theater—Just what we want in the amusement world. A paper that will cover the entire field. The public should and will be as eager for it as the profession. It cannot help succeeding, and it has my best wishes. I certainly appreciate THE SHOW WORLD and it has my heartiest wishes for the future.

**Harry Powers**, Manager of Powers' Theater—THE SHOW WORLD is one of the best papers typographically that I have ever seen. The cuts are perfect and the reading matter, aside from being breezy and interesting, is so easily read that it delights one.

The paper, besides, covers a vast field and there is every reason to foretell its success. There is no doubt that it will be well received, not only by the profession, but also by the laity, who will be glad to find a paper so comprehensive in its scope as to be able to afford them information of every class of amusement. I wish THE SHOW WORLD a successful year and hope that on the celebration of the first anniversary of birth the circulation books will show a remarkably increased circulation and that it will be a harvest to its owners.

**Maynard Waite**, Manager for Rose Stahl in "The Chorus Lady"—THE SHOW WORLD makes its advent at a most auspicious time. There is a vast need for a paper to cover the field announced by THE SHOW WORLD in its prospectus and there is not the slightest doubt but that it will be a great success. I heartily wish it success and my support may be depended on.

## A Credit to the Profession.

**Sam P. Gerson**, Manager Whitney Opera House—You have every reason to be proud of your paper. It is a credit to the amusement profession.

**Edwin Clifford**, of the Rowland & Clifford Amusement Company—Your paper is a revelation. It looks like a cosmopolitan magazine. With Patrick and Ulrich at the wheel, it will steer into success.

**Harry Armstrong**—It certainly carries out the idea of the cartoon "For a Greater Chicago." THE SHOW WORLD is the paper that the amusement profession has been waiting for. We now can see a perfect show paper on the news stands each week.

**Byron Monzello**, proprietor Mechanical Minstrels—THE SHOW WORLD certainly fills a long felt want and is bound to supersede every other amusement journal if the brilliancy of the premier number is maintained in succeeding issues, as I do not doubt will be the case. The title is great and I can scarcely imagine one more appropriate. I wish you success.

## Finest He Ever Saw.

**Edward Hayman**, Western Vaudeville Association—Finest I ever saw. Heartiest congratulations and best wishes for a brilliant future.

**Kerry Meagher**, Western Vaudeville Association—Pat, I am proud of you. The first issue of THE SHOW WORLD is nothing short of wonderful.

**Ethel Robinson**, Manager Fair Department, Western Vaudeville Association—The prettiest baby ever born. May it live long and prosper.

**Frank Sater**, one of the best known theatrical men in the country—THE SHOW WORLD is snappy and just what the profession needs. It is bound to be a sure winner from the start.

**Frank B. Hooper**, amusement manager, La Salle, Ill.—The first issue of THE SHOW WORLD is a wonder. All clamoring for it down our way.

**Harry Askin**, Manager Grand Opera House—The paper is certainly a winner. There can be no doubt as to its ultimate success. Its makeup is as much as can be expected of any paper and I anticipate that in a short time it will outstrip its contemporaries. It is the finest paper in its field that I have ever seen. I wish Mr. Patrick to make a success of the new undertaking and feel certain that with his staff and his own fine newspaper experience he will make it go.

## Worthy of Highest Praise.

**Frank Buck**, Western Vaudeville Managers' Association—The initial issue of THE SHOW WORLD is worthy of the highest praise and I predict a brilliant future for Chicago's first amusement weekly.

**George Harrison**, Manager Bijou Theater, White City—Chicago's



July 6, 1907.

brightest spot is on fire over THE SHOW WORLD. It is bound to win.

John T. Connors, Theatrical Manager—It's the best I ever saw and as an amusement weekly is fifty years ahead of the times.

Fred Russell, of the team of Russell and Held—My opinion of THE SHOW WORLD can be summed up in one word: "Greatest."

Joseph Bonanzinga, balloonist, before departing for Armstrong, British Columbia—I voice the opinion of every one on the Chicago Rialto, You have struck play dirt.

Arthur Kherns, German comedian—Fine, very fine. Should be heartily supported by the profession at large.

Magnificent in Everything.

Noblette and Marshall—Magnificent in all that the word implies.

Harry Howard, of Harry and Mae Howard—Fine. Great. Best paper I ever saw.

Mr. Henderson, of Henderson and Ross—I am still reading mine.

The Daltos—Count on us to be active and continuous boosters for THE SHOW WORLD.

The Three Leondors—From start to finish your paper is a knockout. The talk of Chicago's Rialto. More power to you, Pat.

Henry Fink, Hebrew Impersonator—Undoubtedly the finest thing that ever happened.

John H. W. Bryne—From editorial to the mechanical, end to end, the first issue is a masterpiece.

Chris Lane—Finest of them all—that's all.

Surzal and Razall—Got 'em all beaten.

A Superb Paper.

Jerome H. Remick—The best I have ever seen, and I have seen many good ones.

Chas. K. Harris—A superb paper. Victor Kremer—A feast of good things. The music department is striking.

Leo Felst—As refreshing as the ocean breezes.

Helf & Hager—Artistic, comprehensive and sedate.

J. T. Branan—At last, a musical department worth while.

Will Rossiter—I was wise in starting my ad in the first issue.

C. M. Chapel—A creation of genuine merit.

W. C. Polla—The first issue reassures me. Enclosed is \$4.00 for 52 other issues.

James O'Dea—The music pages are works of art, conducted by an artist.

Is Proud of Pat.

Albert Gumble—Dear Old Pal: Am truly proud of you.

George Cantlie—If I could only be in Chicago and grasp your hand in silent congratulations.

F. B. Haviland—I was not born in Missouri, but if it can be improved upon—?

F. C. Albright—Welcome. The best bunch of news I have ever had the pleasure of reading at one time.

William McKinley—A mention of "Falry Queen" would have made it perfect.

T. B. Harms—A truly excellent publication.

Egbert Van Alstyne—Worth two hours of any busy man's time.

Isidore Witmark—You have just cause to be congratulated.

Jos. W. Stern—Truly magnificent.

Walter Jacobs—Accept my hearty applause.

Clara Kennedy—Surely pleases mother.

Arthur Gillespie—You have done yourself proud.

Harry Werthan—Would have been immense even without the notice given me.

Homer Howard—A positive recreation.

Theodore Morse—Something that

will stand a second reading without fatiguing.

Fred Belcher—Wonderfully accurate and replete.

Gus Edwards—The best thing since "School Girls."

Rose Stahl—Please accept my heartiest congratulations on your first number of THE SHOW WORLD. Enclosed is a check for a year's subscription. Every good wish to you and your paper.

Adolph Linick—Enter my subscription. The Twentieth Century amusement weekly has really arrived.

George H. Hines—Your paper is sure to be a great winner. A thing of beauty and a joy forever.

Frank L. Albert, Director of Publicity, White City—You have made a two-year leap in one edition.

Dave B. Lewis—I beg to add my

## THE SHOW WORLD IS GIVEN HEARTY GREETING AT DENVER

Advent of a Live, Snappy Journal, Greatly Appreciated by the Profession and Public.

BY H. H. BUCKWALTER

DENVER, Colo., June 29.—The reception of the first number of THE SHOW WORLD among Denver's amusement folk was a most gratifying success. On every side were expressions of appreciation and satisfaction, for never before has the Rocky Mountain region received more

WORLD will certainly be in the final score.

Hot weather has broadened the faces of the resort managers for this promises to be the best season in Denver's record. At Manhattan Beach every concession has made big money although the theater has run slightly behind. Some wise ones think the concession attractions are too strong and catch the dimes and quarters before people have a chance to get to the big shows. But why cut them down? In the theater, Daly's company ended its engagement with a week of "A Runaway Girl," with Miss Jessie Bradbury leading. Tomorrow the company leaves for Winnipeg, and the John C. Fisher Opera Company will open with "Floradora."

May Buckley Cancels Time.

Mrs. Mary Elitch Long, of Elitch's Gardens, finds herself in sorry place for two weeks. May Buckley was heavily advertised, but she cancelled and Bijou Fernandez and Edward Mackay were secured to fill the gap. They opened in "The Pretty Sister of Jose," and drew ordinary business. For years Elitch's Gardens had a monopoly of the summer business in Denver and now that other up-to-date resorts have been opened, the necessity for a division of the money is not received with any great signs of delight on the part of Mrs. Long and her husband.

I forgot to say that Manhattan Beach resort is owned by Detroit people, and rumor has it that a weekly dividend check of about \$3,000 is sent out notwithstanding the backward season and extensive repair and re-furnishing bills.

At the Tuileries the reports show equally satisfactory business, all concessions having fat bank accounts.

Big Attendance at Park.

Last Sunday night the attendance at City Park was 25,000, truly a rousing reception for the opening of a local band. Conductor Forman, however, makes one mistake, in my opinion. He tries to play "heavy" and classical music when the people want light and popular selections.

Open air concerts seem to me to call for the music of the masses rather than the classics of the classes.

Miss Antonette Perry, of Dave Warfield's company, is booked to spend the summer season with her mother in Denver.

And, speaking of Perry, reminds me that Denver has the best "moving picture horsewoman" in the world, Miss Pansy Perry, who rode in "The Girl from Montana," and "Western Justice," and other films and acted leading parts is a Denver girl who has earned considerable favorable comment by her exceptionally clever work.

Film Thief at Work.

Following the reports of the robbery of Melie's film plant in New York, Denver came to the front with a robbery of the same sort. Some fellow took two reels of film and a lens from Harvey's Dreamland last week. The fellow was not very particular, evidently, for one of the films was "The Chicken Thief," a subject two years or more behind the times. This however, will give an idea of the back-number films that are being used to get the nickels. Before long somebody will open a place with an up-to-date outfit and reap the harvest that is ready to go to the man who understands the business. Flicker and old films will not catch the coin—although the houses now open are doing well enough. But they could do much better.



MRS. GEORGE W. LEDERER.

Sykes Photo, Chicago.

One hears much of the managers of theaters at times, but their wives often are an unknown quantity. Among the former professionals who shine conspicuously in Chicago society is Mrs. George W. Lederer, the charming wife of the manager of the Colonial theater. Mrs. Lederer formerly was an actress, but since retiring to private life she has lost none of that attractiveness and charm which distinguished her when she was a footlight favorite. She is quite a leader in her set, and her popularity is unbounded.

praise to that of your friends upon your handsome and excellent first number.

Joe Bauman.—THE SHOW WORLD is a Twentieth Century wonder. The general make-up is very artistic and in my opinion far surpasses anything yet shown to the amusement public.

Chris O. Brown.—Congratulations on this most magnificent edition. A paper to be proud of and a big boost for Chicago. Theatrical people will not be long in finding out the merits of THE SHOW WORLD.

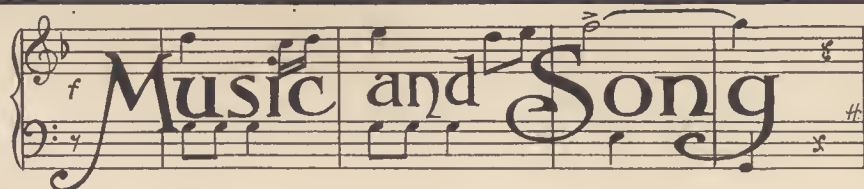
Paul D. Howse, General Manager White City.—It's great, a wonder and bound to be a success. A great thing for the amusement seeking public and the profession.

Lincoln J. Carter, playwright and producer.—I congratulate you on the clean and prosperous looking premier number. There is a big field for your paper and I believe you will meet with big success.

than "weather good, show fine" notice or comment in a show paper, and too often has this class of "literature" been the excuse for courtesies from the playshop managers. The advent of a real, live, snappy journal with actual news in its columns was a surprise not only to the profession but to the newsdealers who report unexpectedly heavy sales. If circulation counts, Denver is entered for one of the first prizes, population considered. If hard work, persistent effort to get accurate and clean news will help, Denver's big circulation will be not only earned, but merited.

Up to date, the expressions from those competent to judge have been highly complimentary, although there were some gasps of astonishment at the somewhat unusual and plain manner of handling this letter last week. But, it's the unusual that counts, and the Denver letter in THE SHOW





By C. P. McDONALD



THE EDITOR WILL BE PLEASED TO ANSWER ALL QUESTIONS RELATING TO, OR TENDING TO BETTER, THE MUSIC PUBLISHING BUSINESS.

ALL COMMUNICATIONS AND MANUSCRIPTS SHOULD BE ACCOMPANIED BY SUFFICIENT POSTAGE FOR THEIR RETURN.

NINE years ago, in Chicago, in two extremely small rooms at 67 Clark street, the Victor Kremer Company, music publishers, was organized.

Mr. Kremer's first song publication was "We Are Ready," a good stage hit, but a failure as a seller. It was written by two promising writers, then practically unknown to the popular music publishing fraternity, James O'Dea and Alfred Solman. Since then, however, Solman has written some very meritorious things for the Jos. Stearn company, and James O'Dea, the lyric writer, has become the foremost writer of words to instrumental numbers extant, having written excellent lyrics to "Hiawtha," "Silver Heels," "Moonlight," and a score of other very popular publications. "We Are Ready" was introduced by Bessie Bonehill (now dead) and several other headliners in vaudeville.

In 1898 the Trans-Mississippi Exposition in Omaha threw open its gates to the public, and Mr. Kremer then made his first big scoop as a publisher, securing the music-selling concession for the fair. During this year also Mr. Kremer took possession of the music department of the Boston Store, Chicago, and added to his then small list of publications two songs by Monroe H. Rosenfield, "Trust Him Not, the Fortune Teller Said," and "Because He Loves His Mother," both big sellers; also "Mid the Orange Trees and Blossoms She is Waiting," by Robert Skilling, the sales of which touched the 200,000 mark.

In 1903 the Kremer Company was awarded the exclusive music concession at the St. Louis World's Columbian Exposition. Forty-five employees were kept busy at the fair popularizing the Kremer prints, ten music stands being crowded daily.

At the close of the St. Louis fair, the company secured the music departments of some of the larger retail stores in Omaha, St. Joseph, Mo., St. Paul, Minneapolis, Portland, Ore., Denver and New Orleans.

In 1903 the first large western song hit of the Kremer house was published, W. C. Powell's "On a Moonlight Winter's Night." Another good seller was "When the Lilacs Bloom Again," a very charming little song, also from Mr. Powell's pen.

Two years later Mr. Kremer bought the entire catalogue of Hill, Horwitz & Bowers, in which was Horwitz & Bowers' masterpiece "Wait," a high-class ballad of sterling quality, which still enjoys a good sale.

Published early in the life of the Kremer company, "The Way of the Cross," by O'Dea and Solman, each year outdoes the preceding one in point of sales. To O'Dea's beautiful poem descriptive of Christ on Calvary, Solman wrote a most superior musical setting. The song was featured by the eminent English tenor, Whitney Mockridge, and scores of other singers of ability and reputation.

Among the firm's better known instrumental numbers may be quoted "St. Louis Tickle," "Northern Lights," "Iolanthe," "Cannon Ball Rag," "Cinderella," and "Paddy."

In 1906 the Kremer company opened offices at 1431 Broadway, in New York, with W. C. Polla as general manager. That the New York office has been a flattering success is evi-

denced by the fact that over 200 headline acts are now using the firm's biggest song success, "Under the Tropical Moon," by Percy Wenrich, of Chicago, and also by the fact that the song has sold upwards of 75,000 copies in the eastern territory alone, which goes to prove that Mr. Kremer judiciously selected an able eastern representative for the exploitation of his wares.

"Not Because Your Hair is Curly," by Bob Adams, was also a big seller at this time, although I candidly be-

lieve Bob's lyrics to this song retarded its progress in a measure.

#### California Bars Pirates.

The following is an act pertaining to the use of unpublished dramatic or musical compositions, in effect in California:

"Any person who causes to be publicly performed or represented for profit any unpublished or undedicated dramatic composition or dramatic-musical composition known as an opera, without the

consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished or undedicated and without the consent of its owner or proprietor, permits, aids, or takes part in such a performance or representation, or who sells a copy or a substantial copy of any unpublished, undedicated or copyrighted dramatic composition or musical or dramatic-musical composition, known as an opera, without the consent of the author or proprietor of such dramatic or dramatic-musical composition shall be guilty of a misdemeanor, and upon conviction thereof, shall be fined not less than fifty (50) dollars, and not more than three hundred (300) dollars, or be imprisoned for not less than thirty (30) days or more than three (3) months, or both such fine and imprisonment."

Paducah, Ky., Band.—C. Jackson, director.

Waterloo, Ia.—John Challa, director.

Citizens' Band, De Queen, Ark.—R. R. Hatfield, conductor.

Jericho Center, Vt., Cornet Band.—H. C. Bentley, director.

Clayton, Ill., Brass Band.—C. Campbell, director.

Burr's Mills, O.—Ellis Hawkins, instructor.

Mankato, Minn.—Harry Iverson, leader.

American Band, Torrington, Conn.—Chas. Young, director.

Sanford, Fla.—Prof. J. M. Stumon, director.

Littleton, N. H.—H. P. Burnham, director.

Rochester, N. H.—A. Bilofeu, leader.

Dramen Band, Eau Claire, Wis.—Wm. Phillip, leader.

Connorsville, Ind.—J. W. Rummel, director.

Grant, Mich.—H. F. Crawford, instructor.

Bridgeport, Wash.—A. W. Manke, leader.

Victor Concert Band, Victor, Ia.—O. J. Smith, instructor.

◆ ◆ ◆

Jos. W. Stern & Company's June leaders: "She Was a Grand Old Lady," "Under the Rosenbloom," "You Splash Me and I'll Splash You," and "When Bob White is Whistling in the Meadow."

◆ ◆ ◆

Cobb & Edwards, self-styled "The Annual Hit Writers," have a new song entitled "Bye-bye, Dear Old Broadway," the words of which smatter a trifle of "Give My Regards to Broadway," but original enough at that to be a big thing before snow flies.

◆ ◆ ◆

Those prolific writers, Sterling and von Tilzer, have a new one called "Take Me Back to New York Town." Those "take me back" songs have long been relegated to oblivion, but perhaps von Tilzer can make a go of this one. At any rate, he's aggressive in his advertising methods, and that counts.

◆ ◆ ◆

"Let Me Hear the Band Play the Girl I Left Behind," advertised without punctuation. Play the girl you left behind by all means, old pal, and play her for all she is worth.

#### Music in Chicago This Week.

White City—Lambiase's Venetian Band; Stark's Peerless Orchestra.

Riverview Park—Pat Conway and his Ithaca (N. Y.) Band.

Sans Souci Park—Creatore and his Band.

Coliseum Garden—Channing Ellery's Band.

Bismarck Garden—Carl Bunge and his Metropolitan Band.

Chutes Park—Weldon's Military Band.

Luna Park—Thavius Concert Band.

Ravinia Park—Damrosch Orchestra.

◆ ◆ ◆

I haven't heard Teddy Morse's melody to "Nobody's Little Girl," published by the F. B. Haviland Publishing Co., but I have read Jack Drislane's words. It is the policy of THE SHOW WORLD not to enthuse over any publication, but I can say the song is exceptionally well told, and if the music is equally as good, Haviland has another big one.

◆ ◆ ◆

"Common Sense," by John Larkin and Chris Smith, is one of the late publications of the Thompson Music Co., Chicago.

◆ ◆ ◆

"My Board Walk Girl," is the latest offering from Theo. Bendix, 1341 Broadway, N. Y. Theodore says it is "composed by the celebrated author-composer, Edward A. Paulton." That so, Teddy? Celebrated for what?



VICTOR KREMER.

In the music world, few names are better known or more highly respected than that of Victor Kremer, head of the Victor Kremer Company, music publishers, Chicago and New York. He has been identified with the music publishing business for nine years and has produced many famous songs. He is a German, 37 years old and has a host of friends everywhere.

lieve Bob's lyrics to this song retarded its progress in a measure.

The plans of the company now are to publish a better class of work—music that will stand the test of time and appeal to lovers of classic music.

The firm employs 107 people in all, controls ten departments, and occupies six thousand feet of floor space in their new quarters in the Marine building, corner La Salle and Lake streets. Mr. Kremer says this is the second largest concern in area in the United States, Lyon & Healy being first.

Personally, Mr. Kremer is at all times thoroughly a gentleman, sagacious but open and above board in all his business dealings, trustworthy and square in the matter of royalties, and progressive. He was born in Mainz, Germany, in 1870, was educated in the public schools of that country, and is happy in the possession of a charming little family.

The Sheffield Music Publishing Co., 228 Tremont St., Boston, announce an advance song: "I Love You: the World is Thine," the answer to "Love Me, and the World is Mine." I don't think much of this "answer to" business. I have yet to see the first one

consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished or undedicated and without the consent of its owner or proprietor, permits, aids, or takes part in such a performance or representation, or who sells a copy or a substantial copy of any unpublished, undedicated or copyrighted dramatic composition or musical or dramatic-musical composition, known as an opera, without the consent of the author or proprietor of such dramatic or dramatic-musical composition shall be guilty of a misdemeanor, and upon conviction thereof, shall be fined not less than fifty (50) dollars, and not more than three hundred (300) dollars, or be imprisoned for not less than thirty (30) days or more than three (3) months, or both such fine and imprisonment."

#### Bands Organized in June.

Geneva, Ill.—Al. Heun, conductor.

Premo Boy's Band, Springfield, Mass.—Albert Premo, conductor.

Y. M. C. A. Band, Allentown, Pa.—Chas. Leonkowski, conductor.

Wheatland, Ind.—L. E. Carahan, conductor.

Rittenhouse Military Band, New York.

Jacob Hoffman, conductor.

Fire Department Band, Glencoe, Minn.

Frank Koler, director.

Portland, N. D.—B. E. Rockney, director.

Steam Shovel Company Band, Marion, O.—J. H. Carbaugh, director.

Henney-Globe Band, Freeport, Ill.—Geo. E. Mannon, director.

Avoca, Ia., Band.—Carl Diederich, conductor.



From New York comes the news that the "Subway Express," a T. B. Harms Company publication, is the hit of the show. The words to the chorus of this song are clever enough to bear repetition even without the catchy music to which they are set:

"We first met down at Spring street,  
And then, upon my word,  
I felt I'd known you all my life  
When we reached Twenty-third;  
I proposed to you at Harlem,  
In the Bronx you murmured 'Yes';  
We lost no time in that hour sublime,  
On the Subway Express."  
Good idea, that!

The concert season at Como Park, St. Paul, Minn., opened on June 23. Danz's band will play throughout the entire summer, concerts being given every evening.

Soloists with Kryl and his band; Sibyl Sammis, soprano; P. Henkelman, oboe; F. Kuchynka, contra bass; Max Bleyer, flueglehorn; H. A. Hall, saxophone; A. Battles, flute; J. Nirella, clarinet; J. Chimera, trombone; R. Minsel, French horn; C. Caputo, euphonium.

C. G. Conn's instruments used by Kryl and his band.

Henry Ohlmeyer's Coronado Band is offering a series of popular programs in Los Angeles, Cal.

James Riley Wheelock and his United States Indian Band are playing a three weeks' engagement at Pabst Park, Milwaukee.

The American Military Band is furnishing the music at White City, Indianapolis.

At Luna Park, Cleveland, O., Lib-  
erati's Band is meeting with pro-  
nounced success.

Nate Moore, who was treasurer for Brooke and his band since its incep-  
tion until this summer, has started  
his own show at the Chutes, known  
as "The Old Plantation." Nate is a  
prince of good fellows and ought to  
get way ahead of the game this sum-  
mer at this popular resort.

Vincent Bryan and Seymour Furth  
have written a new summer song, en-  
titled "Budweiser's a Friend of Mine,"  
which is said to contain all the ele-  
ments requisite for a hit. Published  
by "Shapiro," Broadway and 39th St.,  
New York.

It is claimed by the F. B. Haviland  
Pub. Co., 125 W. 37th St., New York,  
that that firm has planted three big  
summer hits which are bound to grow.  
"Take Me Where There's a Big Brass  
Band," waltz song, "It's Great to be a  
Soldier Man," serio-comic march song  
and "Won't You Be My Honey?" all  
by Jack Drislane and Theodore Morse.  
If any of them possess the sterling  
original qualities of their Irish-Indian  
matrimonial affair, "Arrah Wanna," it  
is safe to say their claims are well  
founded. I certainly admire the past  
performances of this energetic team.

From the York Music Co., 40 W.  
28th St., New York, comes the tidings  
that "the best march song ever writ-  
ten," "Honey Boy," by Jack Norworth  
and Albert von Tilzer, will be a craze  
before summer wanes. I could tell  
better if I received a copy. An edi-  
tor can't be enthusiastic over some-  
thing he knows nothing about.

Three new songs have been inter-  
polated in "Captain Careless," Toby  
Claude sings "Habit" and "Mister U.  
S. A." while Frank Hayes is success-  
fully rendering Ben M. Jerome's lat-  
est effort, "The Lilies in the Pond  
Are Not for Me." When the inter-  
polating process in this show has  
been settled, how many numbers will  
the original composer of the show,  
Clifton Crawford, have to his credit?  
Answers, please.

The Ricci Italian Band has suc-  
ceeded Caliendo's Venetian Band,  
which has been one of the sensational

musical successes of the year at  
White City, Chicago. Tom Brooke's  
Band was the other sensation.

Eugenio Sorrentino and his famous  
Banda Rossa have entertained en-  
thusiastic audiences at Bismarck Gar-  
den during the past two weeks. This  
band is composed of capable and well  
trained musicians, each one of whom  
is said to be a soloist.

With the mercury at 90 degrees,  
how can a band be presumptuous  
enough to play "Keep on the Sunny  
Side?"

Railroads are going to unite to put  
the tramp out of business. Watson  
Scott will therefore keep his job with  
Kremer.

It is said an cminent scientist heard  
a solar storm 93,000,000 miles away



CHANNING ELLERY.

Sykes Photo, Chicago.

Few bands are more widely known in the United States than that of Channing Ellery, who reorganized the famous Banda Rossa, the first musical organization to come from Italy to this country. He is a Columbia University graduate, a linguist, a thorough musician and a genial gentleman whom all delight to meet.

in a telephone. That is just about  
as phony a story as some of the roy-  
alty statements we hear about.

Gus Edwards has taken to farming  
on Long Island. Gus thinks there is  
nothing like spending a summer vaca-  
tion on the old homestead.

The United States Band of Phila-  
delphia, which occupies the pavilion  
at Dream City, Pittsburg, is gaining  
friends with every concert. William  
De Lucca, the boy cornetist, gives  
daily solos.

At Cool Coney, Prof. W. L. Mayer's  
concert band has just opened a ten  
weeks' engagement.

Nirella and his band are playing at  
Kennywood Park, Pittsburg. Claire  
McLaughlin, the talented vocalist,  
coon singer and jester, is singing with  
the band.

Jean de Bacher and his G. A. R.  
Band are giving nightly concerts at  
West View Park, Pittsburg.

WITH THE

BANDS AND ORCHESTRAS

BY C. P. McDONALD

THE EDITOR WILL BE PLEASED TO  
RECEIVE COPIES OF MUSICAL PROGRAMS  
AND TIMELY AND INTERESTING NEWS ITEMS,  
SUCH AS FORMATION OF NEW BANDS AND ORCHESTRAS,  
MEETINGS OF LOCAL FEDERATIONS, ENGAGEMENTS, ETC.

The Ellery Band is the original of  
all the Italian bands now existing in  
the United States. Mr. Channing El-  
lery, the founder and proprietor of  
this famous band, is the man who  
reorganized the Banda Rossa, the first  
musical organization to come to  
America from Italy. Since that time  
he has been one of the most promi-

and enthusiasm constantly upholds  
the standard of his organization, and  
ever urges his directors and his fifty  
men to higher effort.

The present director of the Ellery  
Band, Taddeo di Girolamo, is the fifth  
that has occupied that position since  
1902, and it would appear probable  
that he will be the last of the dynasty  
of leaders. Di Girolamo is a man of  
great force and high principle, and  
has had practical experience in play-  
ing and directing for the past twenty-  
five years, having begun his career as  
a trumpet player in Italy when he  
was but ten years of age. As a play-  
er of the trumpet he has few equals  
in the world, and no superior, and  
the only regret felt by Manager El-  
lery in placing him at the head of his  
band is that he had to lose him as  
a player.

Both Mr. Ellery and Sig. Di Giro-  
lamo have resolved to make of the  
Ellery Band the greatest organization  
of its kind in the world, and judging  
from the high standard it has at-  
tained at the present time, a fulfil-  
ment of this resolve will soon be real-  
ized, and Mr. Ellery will have  
achieved the crowning ambition of his  
worthy career.

Krell's Band at Coliseum.

Krell and his band opened the an-  
nual summer concert season at the  
Coliseum on June 10 and since then  
have been filling the big auditorium  
on Wabash avenue at every concert.  
The musical organization is one of the  
best that has been heard in Chicago  
and is delighting lovers of fine music.  
The Coliseum has been tastefully de-  
corated for the concert season.

John Putz and his orchestra are  
playing at the Coliseum in Cleveland,  
O. Karl Grossman, solo violinist, is  
one of the orchestra's strong drawing  
cards.

Liberati and his band continue at  
Luna Park, Cleveland. The famous  
director's march, "To War for Lib-  
erty," is meeting with a very flatter-  
ing reception by the Clevelandites.

Frank P. Russo and his band re-  
cently gave a concert at Gordon Park,  
Cleveland. The program featured  
"Iola," selections from "It Happened  
in Nordland," Sterling and Von Til-  
zer's "Idaho," and "My Lady Laugh-  
ter" waltzes.

John C. Weber and his prize band of  
America have just finished a success-  
ful week at Fairbank Park, Indianap-  
olis. As special attractions with the  
Weber organization, Miss Blanche  
Mehaffey, the celebrated prima donna  
soprano, and John O'Donnell, the  
American Caruso, appeared at each  
concert in solos. Mr. Weber will take  
his band abroad for a series of en-  
gagements next spring.

Eugenio Sorrentino and his famous  
Banda Rosso are playing an engage-  
ment in the new Music Casino at Big  
Island Park, Minneapolis. Sorrentino  
has just dedicated a new march to  
the park. It is a dashing composition  
in which the heavy brasses are effec-  
tively employed.

Sousa's new popular song is en-  
titled "I've Made My Plans for the  
Summer." So has Orchard and  
Reuff.

Two "cops" in Denver have written  
a song, entitled "Precinct 32." Isn't  
it possible the type-setter transposed  
the numerals?





### The Show World Publishing Co.

WARREN A. PATRICK, GENERAL DIRECTOR  
CHARLES ULRICH, EDITOR

61 Grand Opera House Bldg., 87 So. Clark St.  
CHICAGO, U. S. A.

LONG DISTANCE TELEPHONE CENTRAL 1577  
CABLE ADDRESS (REGISTERED) "SHOWWORLD"

All communications for the Editorial or Business Departments should be addressed to THE SHOW WORLD PUBLISHING CO.

SUBSCRIPTION, Payable in Advance  
Year.....\$4.00  
Six Months.....2.00  
Three Months.....1.00  
Foreign subscriptions \$1.00 extra per year  
Trade supplied by the Western News Company, General Offices, Chicago.

ADVERTISING RATES:  
Fifteen cents per line a gate measure. Whole page, \$105; half page, \$52 50; quarter page, \$26 25



SATURDAY, JULY 6, 1907.

### MORAL MOVING PICTURES.

Miss Janc Addams, of Hull House, believes in moving pictures as one of the best means of educating the young. But, she says, the pictures must be moral and elevating. THE SHOW WORLD fully agrees with her. So do the film manufacturers who are supplying Hull House, where Miss Addams has established a theatorium of the higher class, with such views as Cinderella, Little Statue Seller, Travels in Japan, etc. The children who attend the Hull House theatorium recently opened, appear to relish the pictures and their success has strengthened the resolution of the manufacturers hereafter to provide only wholesome and educational subjects so that the knell of the shotgun picture drama has been sounded.

In the manufacture of moving pictures, the character of the output heretofore has been largely subject to the inexorable law of demand. Pictures calculated to inflame the imagination of youthful spectators were made, though to a limited extent, in compliance with the demands of a small class of film users, but, happily, this demand has been reduced to a minimum and in the near future it will have disappeared altogether. The manufacturers and users of moving pictures have no desire to debase the young by offering them suggestive films and they are constantly striving to improve the moral tone of their output. In this laudable task they have made rapid advancement and supported as their efforts have been by educational bodies and the public in general, only the most elevating film subjects are now being manufactured and presented to the world at large.

### ADVERTISING PROBLEMS.

Judicious advertising is the secret of success. Especially is this true in the music business. Many big sellers are buried by reason of the unsystematic methods employed by their publishers. The advertiser who contracts for space by the year is the advertiser whose goods are meeting with demand. The advertiser who places a small advertisement in his particular class journal once in six or eight months is the man who reaps small

reward. Unconsciously he is wasting money. He does not realize that, but perhaps a small proportion of the readers of the publication in which he has placed his fugitive advertisement may have seen his few lines. Neither does he realize that the same few lines appearing in the same periodical week after week are bound to be seen and read by each individual subscriber.

Class advertising is a business in itself. There is a certain New York publishing firm that sends typewritten notes weekly to the editors of all publications covering music. That house gets more free advertising than any house in the business. The letters they send out are breezy, newsy and of general interest to the readers of the papers in which they are printed. It is to be regretted that all pretentious houses and small publishers alike do not follow the example established by this firm. They show an attention to detail, which is of much value to them, keeping as it does their name ever before the myriad readers of music journals. This firm also advertises heavily, and as a result has had innumerable big sellers.

THE SHOW WORLD is published weekly. News of the publishers and bands is always fresh and momentous. Interesting news items of a certain date that are not published until twenty or thirty days later, are not items of interest; they are used only to fill in. If you see a news item in THE SHOW WORLD, it is news. As a news factor this journal ranks next in importance to the daily press. We are not asking you for an ad; we are giving you a heart-to-heart argument that you know is good common sense. It is not a fly-by-night problematical sheet, but a journal of integrity, conducted by editors who know their business, and with their co-operation advertisers must reap every benefit.

### WINTER'S ESSAYS ON PLAYERS.

It will be regretted by thousands of readers of the Saturday Evening Post that the series of brilliant essays on "Players: Past and Present," written by William Winter, dean of American dramatic critics, has ended with the tenth review. There is much that is ennobling in the study of the lives of the men and women who have adorned the stage, and presented to us as they have been by the magic pen of Mr. Winter, the examples they afford the players of the present day, cannot fail to be of value. In these delightful articles, the work of a just but kindly biographer, who knew his subjects intimately and who was devoted to them and their art, new light has been shed upon the careers of many notables of the stage. We have learned much regarding Booth, Barrett, Jefferson, Forest, Boucicault, Charlotte Cushman, Adelaide Neilson and others which will be of profit in stimulating players to emulate the virtues and to reject the follies of their illustrious predecessors on the stage. Mr. Winter, in his essays, has afforded us rare intellectual entertainment, but above all, he has taught us that genius finds its loftiest expression in nobility of purpose, thought and action. It is this lesson that should be heeded by all actors of the present day who earnestly strive with the desire that their art shall advance to the highest plane and thus command and win the admiration and respect of every class.



## PAT-CHATS

PERTINENT PARAGRAPHS  
PERSONAL AND PROFESSIONAL  
BY

WARREN A. PATRICK.

SINCE the premier issue of THE SHOW WORLD made its appearance I have been deluged with letters of congratulation and well wishes from personal friends and the public generally, for which I herewith extend my heartfelt thanks. It would afford me unbounded pleasure to reply to each in turn, but the task would be so enormous that I am compelled to adopt this method of thanking all who have done me the honor to read THE SHOW WORLD and to send me their felicitations and hearty expressions of good will for its future. I should be delighted to shake the hands of all my correspondents and to assure them personally how deeply I appreciate their kindnesses shown THE SHOW WORLD and myself at the outset of this journal's career.

THE SHOW WORLD will be as surely as I can make it the friend, counsellor and helpmeet of every honest amusement interest and those connected therewith, be his or her position what it may. To this end the hearty co-operation of all alike is invited, and when I ask this, it goes without saying that it will be extended in the same spirit of friendliness in which I make the request. Under such conditions, the future of THE SHOW WORLD is reasonably safe and as long as it continues its mission along the lines I have drawn I feel assured that professional and public support never will be withdrawn.

The reception accorded to THE SHOW WORLD last week was in the nature of an astounding revelation to me. That the enormous edition issued should have been exhausted on the date of issue, exceeded even my most sanguine expectations. At scores of news stands in Chicago, not to mention New York, St. Louis, Denver, Minneapolis, Cincinnati, Cleveland, Columbus, Pittsburg, New Orleans and other cities, all admirably supplied by the Western News Company, the demand for copies of THE SHOW WORLD was most remarkable. From every point has come telegraphic announcement that THE SHOW WORLD was absorbed like mist in the sunshine of a June morning. What does this indicate? Merely that the psychological moment for the launching of a truly representative amusement journal had arrived and that THE SHOW WORLD was the only fitting instrument on the market to supply this deficiency in this regard which had been so long apparent.

I cannot refrain from alluding to what, to my mind, is a most remarkable indication of the high estimation in which THE SHOW WORLD is held as an advertising medium. The demand for advertising space was so enormous that I was compelled to refuse more than eight pages of display matter in order that I might not violate the extremely exacting postal regulations upon this important subject. Even as the last forms of the initial number went to press, applications for advertising space poured in upon me in a ceaseless stream. Had I anticipated this remarkable demand in time I might have made the first issue of THE SHOW WORLD 64 pages instead of 52 and still have had advertising matter to spare. To my disappointed clients who unfortunately

were deprived of the pleasure of appearing in the first number of THE SHOW WORLD, I offer my sincerest condolence and assurance that if I again should establish a new amusement paper I will profit by my experience.

I flatter myself that in the character of its contents, in appearance and in general makeup, the initial number of THE SHOW WORLD, even in this progressive age when the race for supremacy is spirited and most exacting, is without a peer in the field of periodical literature. The numerous features of this issue inclosed in a beautiful illuminated cover, were of the highest class; the illustrations were representative of the best the world of art can supply and its general effect was extremely satisfying to the discriminating artistic taste. And right here I cannot help repeating what I have said before, that EVERY FUTURE ISSUE OF THE SHOW WORLD WILL BE A FEATURE NUMBER, and that the illuminated cover will be utilized indefinitely.

In this heart-to-heart talk with my friends and readers I wish as far as possible to refrain from singing my own praises, for much of the credit for the remarkable success of THE SHOW WORLD is due to the excellent proficiency of the editorial staff by which I am surrounded—the largest and most capable staff to be found on any amusement journal in the United States. Perseverance and energy are capital assets but without the proper modicum of brains, these qualities are unavailing in the battle for success. That there is little lacking in this regard, a casual glance at THE SHOW WORLD as it is and will continue to be, amply proves.

It will be the policy of THE SHOW WORLD, as I have previously hinted, to be the mainstay of healthy and wholesome amusement in all its diversified branches. While furnishing readers with the latest and best news through the agency of a competent corps of correspondents now in process of organization, especial attention will be paid to amusements which heretofore have been practically ignored by the older contemporaries of THE SHOW WORLD. The moving picture industry, which within a few years has grown to gigantic proportions and which has become an invaluable educational factor in the affairs of mankind, will be treated as exhaustively as the theaters, music, summer parks or the other amusements with which men and women concern themselves. But in doing this, THE SHOW WORLD, however, will in no sense neglect the claims of all amusements to adequate recognition and treatment in its columns.

It is gratifying to hear that the show people are beginning to enjoy the benefits of which the prolonged continuance of unfavorable weather in all parts of the country, long had deprived them. Summer is in evidence once more and the gladsome rays of the sun are beaming benignantly upon the circuses, parks and every character of outdoor attractions. With countless others I rejoice that Old Sol has lost his frown and that his smile casts genial warmth upon all alike.





Newell & Niblo, American saxophone and musical artists, have just completed their summer engagement over the Wm. Morris circuit and left Excelsior Springs, Mo., by way of Chicago, and went to New York where they sailed at once for Europe, to open a long engagement in theaters in England and France.

The Great Nello and his wife, Milly Nello, also Sue Goodwin, have closed their summer season at Excelsior Springs, after spending two weeks in that charming resort enjoying the riding and many other recreations obtainable there.

Lewis & Crossman, in their musical and singing act, have closed a successful engagement at Electric Park, Kansas City, and are summering at Excelsior Springs where they appeared at Electric Park. They will return to Chicago to join a new production for next season.

Sue Goodwin, coon shouter and imitator, was in Chicago last week after closing her summer season on Association and Morris time at Excelsior Springs. She left this city for Jamestown where she is to join her mother Princess Flora. They will go to New York, where Miss Goodwin will begin rehearsals with one of the Weber and Rush shows in which she will have an important role.

Scott & Silverlake's spectacular electrical show "Roberta," recently was in a wreck at Richmond, Ky. Mr. Scott was severely injured by being thrown through the window of the train and his wife, Princess Flora, was also injured. Mr. and Mrs. Silverlake and children were uninjured. Mr. Scott and Princess Flora were awarded \$5,000 damages for the injuries they sustained and are now at St. Thomas, Canada, recuperating.

Work was commenced Monday on a new vaudeville theater in Oklahoma City, Okla. A. L. Lees is building the new house which will cost \$50,000. The bookings will be through the Western Vaudeville Association.

Jones & O'Brien are building a new house at Kenosha, Wis., to cost \$35,000. The weekly offerings will be supplied by the Bijou Circuit.

Contrary to the usual custom, the Crystal Theater in Milwaukee will remain open all summer owing to the hot weather business which has been prevailing at the popular playhouse. The house will undergo decorating and enlarging to accommodate the crowds, entailing the omission of a few matinees.

The following prominent acts will appear on the Bijou Circuit within the next few weeks: Bisett & Scott, Ethel McDonald, the Girl Behind the Gum, Jane Courthope & Company, The Southern Quartette and Swann's Trained Alligators.

J. J. Murdock, of the Western Vaudeville Manager's Association, is in New York city for a three weeks visit, routing acts for the season of 1909-10.

From Manila comes the report that the Orpheum vaudeville show there under the management of Jules Levy is having a great vogue. Included in

the bill are the Orpheum Troupe of Acrobats, Ray Sisters, Maud Florence, Nellie Kilburn and Frank King.

Lee M. Hart, general secretary and treasurer of the International Alliance of Theatrical Stage Employees, is attending the convention of the alliance at Norfolk, Va. Mr. Hart will represent THE SHOW WORLD at the convention.

LATEST ENGAGEMENTS.

The Gaskell and Bennett Dramatic Exchanges Are Busy.

Gaskell's Exchange reports the following engagements: Peerless Quartette, Larrivee & Lee, Peel & Francis, W. S. Hamner, C. G. Weston, Bessie Crystal, Rose Fields, Ed Settle, Mattie Edwards, Alice Bolton with Kilroy & Brittain, Harry Rogers, Livina Thompson, Ed. F. Dunlavy, Sidney Sheppard, Hazel Stevens, J. T. Commerford, Anna Kilduff, Hugo B. Koch, Jas. B. Cunningham, Bert King and Wife, Irma Lehman, Tom Flynn, Chas. Fitzgerald, with the Rowland & Clifford Amusement Co.; Grace Bainbridge, Frank Rutledge, J. C. Kelly, Lawrence Dunbar, Dick Maddox, Etta Raynor, Frank DeLeon, Mrs. DeLeon, E. J. Peil, Fred Ellsworth, with the Gillihan Stock company; F. M. Wilcox, Bernard Craney, Pearl Evans, Carrie Davey, Johnny Hughes, Frank Montrose, with "For Her Brother's Sake"; Walter Reynolds, Clifford Dempsey, with Bennett's Pueblo Stock company; Walter Wilson and the Gibney Sisters, with the Kress Stock company; A. J. Wiles, with "Big Hearted Jim"; Catherine Challoner, with the Klimpt & Gazzolo Amusement Co.; Olga Wood, with Fred G. Conrad attractions; Louise Dunbar, with the Livingston Stock company; Mr. & Mrs. Penwarden, and Bert Rawlinson, with Rita Harlan; Claude Nelson and wife, with Doling Park Stock company; Frank & Ruth Murphy, with "Are You Crazy."

Latest engagements through Bennett's Dramatic Exchange are: Lawrence Haseltine, Georgina Doane, C. S. Coon, with "Are You Crazy" company; Mrs. & Mrs. T. R. Kenyon, with the Toyland company; Mr. & Mrs. J. M. Leaverton, with W. F. Mann's Cowpuncher company; The Follis Children, with Lincoln J. Carter's "Too Proud to Beg" company; Ogden Wright, with the Bush Temple Stock company; Hattie Richardson Hart, Osborne Clemson, W. B. Smith, Florence Guise, Leah Keinz, and others with the Imperial Opera company; Street Car Park, Aurora, Ill.; Lillian Berri Reid, Mlle Anna Cover, Miss Elda Hushoff, Miss Elaine Von Theile, Baroness Von Zeiber, Mlle Regneiry and Dena Luliens, as soloists with the Bismarck Garden; Clara Dalton, with the Dagnon-Pollock Stock company, Pueblo, Colo.; Claude Reader, Wilbur Atkinson, Elysium Holmes, Richard Bartlett, with the Baker-Klunk Stock company, Wabash, Ind.; Hans Reig and Cora Landis, with A. M. Zinn's Musical Travesty company, Portland, Ore.; Orrice Ober, with Mortimer Snow Stock company, Memphis, Tenn.; J. Chester Law, with Merri Osborne in vaudeville; Wm. H. Lemle, with E. H. Calvert in vaudeville; Addie Dougherty, with Louise Shelly in vaudeville; Will Burnett, Louise Burton, Hugh Ettinger, with stock company at Paducah, Ky., under management of the Paducah Traction company.

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Form 1894

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# ST. LOUIS GREET'S MISS HARNED

ST. LOUIS, MO., June 30, 1907.—Virginia Harned came to the Suburban for a season of four weeks last Sunday night and an audience that was so large that it fairly fought for breathing as well as standing room welcomed the popular actress in her initial effort at summer theatricals in St. Louis. And it might be well to say at the start that Miss Harned's St. Louis engagement this summer marks the first time that she has ever appeared in a Sunday performance. It has been one of the star's steadfast rules not to play on the Sabbath and she has kept that resolution until now.

Last winter, when the Messrs. Oppenheimer, managers of the Suburban, were negotiating with Miss Harned, one of the difficult points that had to be overcome was the matter of Sunday performances. It was breaking an old rule for the popular actress and she rather disliked the idea of straying away from a well-beaten path.

In these strenuous days, however, we are all looking at the money and if the truth must be known, I'll tell you confidentially that the contract offered was too tempting, even in the face of Sabbath performances.

## Receives Handsome Salary.

And talking about salaries, I'd like to ask how the aforesaid Oppenheimers are doing it? I have the word of one on the inside that Miss Bingham got \$1,000 a week for her recent season of five weeks. And an even more reliable authority informs me that Miss Harned will get \$1,200 per for the four weeks that she is to be at "St. Louis' famous summer theater." Take this salary for the star into consideration, add the salary list of the regular company, mix in the occasional royalty that the play calls for, and then add to all this the cost of productions, operating expenses, etc., and one wonders if the Oppenheimers need a map of the world in order to ascertain where they get off.

## Miss Harned Opens in "Iris."

I almost forgot to say that Miss Harned opened in her former great success, "Iris." It made awfully good with the gentlemen of the press and the audiences that say it during the week, but those present and voting Sunday night seemed to have their appetites keyed for something on the order of "The Stain of Guilt" or "The James Boys in Missouri." It wasn't a particularly unruly audience, but just one of those hey-rube crowds that laughed at the wrong time. Not an alarming condition, I wot, for all stock company audiences get eccentric at times, especially when the low comedian is assigned to the department of tears and sobs.

Miss Harned will be seen in "The Dancing Girl," "Trilby," and "Camille" before she terminates her local engagement. After she has finished here she will go immediately to New York and thence to Europe for three or four weeks.

William Courtenay, than whom there is no finer gentleman on the American stage, is furnishing the leading support during the Harned engagement. He is cast as Maldonado, the Spanish Jew (I think he's a Spanish Jew in that he wears Spanish Jew whiskers) and is doing most excellent work. The various members of the stock company acquit themselves most creditably.

## "Isle of Champagne" Makes Hit.

The opera company at Delmar is on "The Isle of Champagne" this week and making mighty good with this famous piece which is linked so closely with the fame of one T. Q. Seabrooke. All the principals of the Delmar organization seem to be happily cast in the current bill and large aud-

Popular Actress Breaks Her Resolution Not to Play on Sunday and Accepts Big Salary—Personal Gossip of Plays and Players—Isle of Champagne Makes Hit at Delmar's.

BY STEVE O'GRADY

iences have been the rule all week. John E. Young is playing the role of King Pommery and is adding another brilliant success to his long line of Delmar conquests. Josie Intropidi, who seldom hears her name pronounced with the right accent, has the best part she has had all season—Abigail Peck, the New England spinster who landed the king on short order, while Caelia Rhoda, Blanche

cellent vaudeville bill is offered in the theater, where Elizabeth Murray may be counted as one of the bright particular stellar lights. Others on the bill are the Jackson Family, marvelous trick bicycle riders; Watson's famous Barnyard Circus, which seems funnier than ever; Howard and Bland and the Mowatts in a novel club juggling act.

George W. Bandy and Lottie Wil-



BEAUTIFUL BEATRICE MACKENZIE. Sykes Photo, Chicago.

One of the cleverest and most charming of vaudevillians is Beatrice Mackenzie who has appeared with success in tabloid plays in Chicago and who has a host of friends in and out of the profession.

Deyo, Harry Burgess and William Seymour have fat opportunities that they make the most of. "The Belle of New York" will be the Delmar company's bill next week.

"The Sultan's Daughter," which is a farce comedy that is in no way related to the Standard Theater or Gus Hill, is the current bill at West End Heights. Miss Fuller is doing the daughter business and the change from the heavy to the froth has proved very acceptable to audiences at the Heights. The lid went on at this popular county resort last Sunday and some several thousand who went out that way with aggravated thirsts came back in an even more delapidated state.

## Fine Show at Highlands.

This is the second week of the Police Relief Benefit at Forest Park Highlands and your Col. John D. Hopkins is standing 'em up and turning 'em away at every performance. Duss and His Band hold attention in the great out-of-doors, while an ex-

son are the headliners at Mannion's this week. A well balanced bill is offered in the theater, including Conwell and O'Day, blackface artists; Huntress, the electrical globe dancer; the Beanos, comedy acrobats; Fyvie, a captivating French comedienne, and Joseph Lane, formerly of Dockstader's Minstrels. The smaller gardens are getting their share of the warm weather rush this week. Heim and his orchestra are holding forth at the Cherokee Gardens, which are getting more live ones this season than ever before, while the Eclipse Gardens has the stock company in "Tracy the Outlaw." The Empire Minstrels are entertaining large audiences at the Empire Garden Theater, while Creatore continues to do good business at Lemp's.

## Music on South Side.

The success of Creatore at Lemp's is causing some speculation on the part of the management of that Southside enterprise, and it is probable that a good band will be a per-

manent attraction at this institution in the future. Ye Southsiders like good music. Surely they must like it when the Signore Creatore has been able to do business on a basis of 25 and 50 cents for reserved seats. This is a matter worthy of attention when it is considered that a few seasons ago Innes and his band did very little business at fashionable Suburban despite the fact that the gate admission was only 10 cents. Henry Erlinger, the well known local bandmaster who made quite a success on Col. Hopkins' park circuit last season, is said to be considering a band proposition for Lemp's for the balance of the season. The Creatore season ends this week.

Our old and esteemed friend, Joseph Donegan, erstwhile citizen of St. Louis, now the manager of Col. Butler's Century Theater in St. Louis, was in town for a few days last week. Mr. Donegan is the manager of the Century Hotel, also a Butler property, and he reports a highly successful season for both enterprises and brilliant prospects for the future. Joseph went east from St. Louis and will grace the board walk at Atlantic City for several weeks.

Work on the new American theater was stopped by the building commissioner last week. The commissioner claimed that the contractors were not complying with the ordinances in failing to properly protect workmen employed on the upper scaffolding. The matter has been adjusted and the theater will be rushed to speedy completion although from present appearances there are few who can believe that the building will be ready before late in the season. As the American is an Oppenheimer institution, however, and as the Oppenheimers have lucky stars in wholesale quantities, it is probable that everybody will be fooled.

Harry Holthaus, the popular stage manager of the Olympic, and Charlie Jones, who hauls the agent's trunk free, have gone to French Lick for a two weeks' sojourn. Col. P. Short, manager of the Olympic, is soon to go to Asbury Park to spend the heated term. His Royal Highness, Dick Ritchie, finally got off for Atlantic City, while Bud Mantz, the Olympic's treasurer, is already at West Baden. Billy Cave, the Century's treasurer, is spending his summer in the Far East.

Danny Cahan, the famous boy treasurer, has been selling the reserved seats during the Creatore engagement at Lemp's. It proved one of those nice soft juicy summer snaps and everybody was glad that Danny got it.

## Prima Donna Talks Baseball.

A local newspaper in interviewing Caelia Rhoda on her impression of a ball game, quotes the effervescent prima donna as using the expression, "jim jams." Of course, Rhoda never used that term. How could she when she never drinks anything stronger than a horse's neck?

The actor folk who have frequented the Standard for many years will miss the fine comedy of Chas. Daly, proprietor of the liquid emporium adjoining the burlesque house, next season. The lid restrictions have made the booze game unprofitable on Walnut street and Charles informs me that he will hie himself to Grauite City after July 1. Daly has a fund of rich Irish humor and his stuff (I mean his comedy) will always stand the most severe chemical test. "When I was in Washington recently," said the Walnut street sage, "I naturally called on the President. 'I am delighted to see you,' said the President," said Daly. "'How do you like Washington?'" "The municipality or Booker?" quoth I," says Daly. Charlie informed me confidentially that Theodore thought it was a capital joke.



# WHERE TO FIND THEM EN ROUTE

THE SHOW WORLD herewith presents its first installment of routes and professionals are requested to forward routes to this office without delay. It is aimed to make this department as complete and reliable as possible.

**A.**  
Andrietta, Jennie: July 1-6, Lowell, Mass.  
Austins, Tossing: July 1-6, Pavilion, Southport, England; 7-16, Morecombe.  
Arnold & Artie: July 1-6, Airdome, Fort Smith, Ark.  
Arnold, Grace: July 1-6, Carnival Park, Kansas City, Kan.  
Armstrong Baker Troupe: July 1-6, San Jose, Cal.  
Armstrong & Clark: July 1-13, Orpheum, San Francisco, Cal.  
Arlington Comedy Four: July 1-6, Sacandaga Park, Gloversville, N. Y.  
Apaloes Animals: July 1-6, Park, Albany, N. Y.  
Antrim & Peters: July 1-6, Bijou, La Crosse, Wis.  
American Newsboys' Quartette: July 1-6, Lake Michigan Park, Muskegon, Mich.  
Allmon, Jos. S.: July 1-6, Oak Summit Park, Evansville, Ind.  
Albions, The: July 1-6, Crystal, Kokomo, Ind.  
Allman, Chas.: July 1-6, Electric Park, Galveston, Tex.  
Ahearn, Chas.: July 1-6, Manila Grove, Hamaqua, O.  
Adams, The Musical: July 1-6, Fairview Park, Dayton, O.  
Adjie: July 1-6, Steeplechase Park, Bridgeport, Conn.  
Adams & Mack: July 1-6, Old Orchard Beach, Me.  
Adler, Jeannette & Co.: July 1-6, Bijou, Jackson, Mich.  
Antrim & Peterson: July 1-6, Bijou, La Crosse, Wis.; 8-14, Bijou, Eau Claire, Wis.  
Allmon, Joe: July 1-6, Kevin, Edmonton, Can.  
Armond: July 1-6, Olympic, South Bend, Ind.  
American Newsboys' Quartette, The Original: July 7-13, Dellwood Park, Joliet, Ill.  
Addison & Livingston: July 1-7, Lyric, Galveston, Tex.  
Avery & Pearl: July 7-13, White City, Chicago.

**B.**  
Barnes, Joal: July 8-14, Unique, Eau Claire, Wis.  
Burton, Al: July 1-7, Family, Fargo, N. D.  
Bartlette, Al: July 8-14, Bijou, Anderson, Ind.  
Bush & Elliott: July 1-7, Harlan Park, Rockford, Ill.; 8-14, Crystal, Milwaukee, Wis.  
Bradley & Davis: July 8-14, Family, Butte, Mont.  
Bell, Crystal: July 1-7, Family, Newport, Ky.  
Elamphin & Hehr: July 1-7, Star, Atlanta, Ga.  
Burton, Hughes and Burton: July 1-7, East Pittsburg, Pa.; 8-14, Arcade, Tarentum, Pa.  
Brooks & Clark: July 8-14, Unique, Eau Claire, Wis.  
Byrd & Vance: July 1-6, Phillips, Richmond, Ind.  
Buckleys, The Musical: July 1-6, Portland, Ore.  
Buxton, Chas. C.: July 1-6, Crystal, Menasha, Wis.  
Burton & Vass: July 1-6, Acme, Sacramento, Cal.  
Buckner: July 1-6, Sheas, Buffalo, N. Y.  
Burke, John P.: July 1-6, Floods Park, Baltimore, Md.  
Busch Family: July 1-6, Lyric, Muskogee, I. T.  
Brooks & Vedder: July 1-27, Empire, San Francisco, Cal.  
Bowen Bros.: July 1-6, Crystal, Goshen, Ind.  
Bowers, Walters & Crooker: July 1-6, Celeron Park, Jamestown, N. Y.  
Blanchard Bros.: July 1-6, Highland Lake Park, Winsted, Conn.  
Blessing, Mr. and Mrs.: July 1-6, Crystal, Marion, Ind.  
Black Hussars: July 1-6, Liverpool, England; 8-13, Shepards Bush, London.  
Bicycle Bill: July 1-6, Helena, Mont.  
Bimm, Bomm, B-R-R-R: July 1-6, Delmar Gardens, Oklahoma City, Okla.  
Biff & Gang: July 1-22, Tivoli, Missoula, Mont.  
Beaumont, Nellie: July 1-6, Euclid Ave. Opera House, Cleveland, O.  
Beecher & May: July 1-6, Laurance, Elwood, Pa.  
Beyer & Johnson: July 1-6, Airdome, Ft. Dodge, Ia.  
Bellong Bros.: July 1-6, Proctor's, Newark, N. J.  
Bedini, Donat & Dog: July 1-6, Valley, Syracuse, N. Y.  
Bartell & Garfield: July 1-6, Shelbyville, Ind.  
Bates, Louie W.: July 1-6, Star, Homestead, Pa.  
Barneys, Three: July 1-6, Webster Park, La Salle, Ill.

**C.**  
Collins & Hart: July 1-6, Victoria, New York City.  
Cookson, Carl: July 1-6, Cascade Park, Bellows Falls, Vt.  
Collins & Brown: July 1-6, Lyceum, Rochester, N. Y.  
Cunningham & Smith: July 1-3, Union Lake Park, Millville, N. J.; 4-6, Tumbling Dam Park, Bridgetown, N. J.

Curzon Sisters: July 1-6, Toronto Park, Toronto, Can.  
Creo & Co.: July 13, Noblesville, Ind.; 4-6, Elwood, Ind.  
Claus & Radcliffe: July 1-7, Family, Fargo, N. D.; 8-14, Bijou, Winnipeg, Man.  
Chivial: July 8-14, Bijou, La Crosse, Wis.  
Cambell-Brady Trio: July 7-13, Pavilion Park, Paris, Ill.  
Courtney & Jeannette: July 8-14, Cedar Point, Sandusky, O.  
Cassidy, Mabel: July 1-7, Bijou, Superior, Wis.  
Chamberlains, The: July 8-14, Bijou, Winnipeg, Man.  
Cowles & Alden: July 1-7, Majestic, Sioux Falls, S. D.  
Carrol Sisters: July 8-14, Family, Butte, Mont.  
Cree, Jessica: July 8-14, Forest Park, Louisville, Ky.  
Curley, Pete: Trocadero, Chicago, indef.  
Coccia & Amato: Sid Euson's, Chicago, indef.  
Colbys, The: July 1-7, Unique, Eau Claire, Wis.; 8-14, Unique, Minneapolis, Minn.  
Clifford, Dave: July 1-6, Lawrence, Elwood City, Pa.  
Clermont, Frank & Etta: July 1-6, Olympia, Liverpool, England; 8-13, Empire, Hackney, England.  
Chapin, Benjamin & Co.: July 1-6, Keith's, Cleveland, O.  
Christy, Wayne G.: July 1-6, Globe, St. Louis, Mo.  
Carberry & Stanton: July 1-6, Ramona Park, Grand Rapids, Mich.  
Carrol, Joe: July 1-6, Airdome, Kansas City, Kan.  
Currays, The: July 1-6, Gaiety, Alliance, O.  
Campbell & Culby: July 1-6, Crystal, Anderson, Ind.  
Carmontella: July 1-6, Gregory's, Peoria, Ill.  
Casads, Two and a Half: July 1-6, Idle Hour Park, Pittsburg, Kan.

**D.**  
Dunbars Goat Circus: July 8-14, Lagoon, Cincinnati, O.  
De Maccos, The: July 1-7, Bijou, Anderson, Ind.  
Davey & Phillips: July 8-14, Grand, Fargo, N. D.  
Duffy, Lawtelle & Lawtelle: July 1-7, Bijou, Winnipeg, Man.; 8-14, Bijou, Duluth, Minn.  
Dare, Gloria: July 1-7, Unique, Minneapolis, Minn.; 8-14, Family, Fargo, N. D.  
Dolan, Eddie: July 1-7, Unique, Eau Claire, Wis.; 8-14, Unique, Minneapolis, Minn.  
Dustan & Leslie: July 1-7, Bijou, Duluth, Minn.  
Donovan & Arnold: July 1-7, Bijou, Duluth, Minn.  
De Onzo: July 1-7, Bijou, Superior, Wis.  
Dempsey, John: July 1-7, Bijou, Winnipeg, Man.  
Dyllyn, J. Bernard: July 6-12, Utahna, Ogden, Utah; 15-21, Novelty, Denver, Colo.  
De Butz, Count & Bro.: July 8-14, Riverside Park, Saginaw, Mich.; 15-21, Park, Port Huron, Mich.  
Davis, Ben: July 1-7, Unique, Minneapolis, Minn.  
Dale, Dainty Dottie & Co.: July 1-6, Pavilion, Oil City, Pa.  
Davenport, Edna: July 1-6, Bijou, Philadelphia, Pa.  
Dayton Sisters & Geo. DeVoy: July 1-6, Star, Hot Springs, Ark.  
D'Arville Sisters: July 1-6, Chicago.  
Devan, Hubert: July 1-6, Rock Island, Ill.  
DeOnzo, George: July 1-6, Bijou, Superior, Wis.  
Demacos, The: July 1-6, Bijou, Anderson, Ind.  
Deane, Sidney & Co.: July 1-6, Rochester, N. Y.  
Delmore & Darrell: July 1-6, Acme, Sacramento, Cal.  
Delmar & Dexter: July 1-6, Terre Haute, Ind.  
Blakes' Dogs: July 1-6, Apollo, Pa.  
Derby, Al: July 1-6, Mays, Piqua, O.  
DeVelde & Zelds: July 1-6, Rocky Point Park, Providence, R. I.  
Dixon Bros.: July 1-6, Lake Michigan Park, Muskegon, Mich.  
Dillon & Moore: July 1-6, Fond du Lac, Wis.  
Dockray, Will: July 1-6, Electric Park, Albany, N. Y.  
Donovan, Fannie: July 1-6, Star, Homestead, Pa.  
Drew, Dorothy: July 1-6, Empire, Edinburgh, Scotland; 8-13, Hippodrome, Glasgow, Scotland; 15-20, Empire, Belfast, Ireland.  
Dunn & Glazier: July 1-6, Orpheum, Los Angeles, Cal.  
Duprez, Fred: July 1-6, Lyric, Danville, Ill.

**E.**  
Eldridge: July 1-7, Olympic, South Bend, Ind.  
Espe Bros.: July 8-14, Star, Elgin, Ill.  
Eckhoff & Gordon: July 1-6, Celeron Park, Jamestown, N. Y.  
Emmett, Eugene: July 1-6, Novelty, Denver, Colo.  
Engleton, Nan & Co.: July 1-6, Salt Lake City, Utah.  
Evans, Bessie: July 1-6, Street Fair, Quincy, Ill.

**F.**  
Finney, Frank: Sid Euson's, Chicago, indef.  
Fairman & Jewell: July 8-14, Unique, Minneapolis, Minn.  
Fields, Nat & Sol: Trocadero, Chicago, indef.

Frey Trio: July 1-6, Varieties, Terre Haute, Ind.; 8-13, Riverside Park, Saginaw, Mich.  
Foster, Ed & Dog: July 1-6, Pittsfield, Mass.  
Fords, Famous: July 1-6, Grand, Uniontown, Pa.  
Fox & Carber: July 1-6, Ft. Francis, Can.  
Florenz Family: July 1-6, Nixon, Pittsburg, Pa.  
Florence Sisters, Three: July 1-6, Turnee Sequin, Rio de Janeiro, Brazil; 7-13, Turnee Sequin, Rio de Janeiro, Brazil.  
Finneys, The: July 1-6, Chicago; 7-13, Chicago.  
Finch, Leon & Co.: July 1-6, German Village, Columbus, O.  
Fitzgerald & Gilday: July 1-6, Keith's, Columbus, O.  
Fentelle & Carr: July 1-6, Keith's, Boston, Mass.  
Ferry: July 1-6, Los Angeles, Cal.; 7-13, Los Angeles, Cal.  
Ferguson & Mack: July 1-6, Chester Park, Cincinnati, O.  
Feldman & Ball: July 1-6, Lindewald Park, Hamilton, O.  
Farley, James & Bonnie: July 1-6, Acme, Sacramento, Cal.

**G.**  
Gray's Marrionettes: July 1-7, White City, Worcester, Mass.; 8-14, Lake Side, New Bedford, Mass.  
Groom Sisters: July 1-6, Lindenwald Park, Hamilton, O.  
Gray, Arthur L.: July 1-6, Summit Park, Utica, N. Y.  
Granville & Mack: July 1-6, Pastor's, New York City.  
Grimes, Tom & Gertie: July 1-6, Bijou, Fremont, O.  
Graham & Campbell: July 1-6, Family, Hagerstown, Md.  
Girdeller, Earl: July 1-7, Bijou, Duluth, Minn.  
Gordon, Lawrence: July 1-6, Crystal, Marion, Ind.  
Golden, Lewis: July 1-6, Floods Park, Baltimore, Md.  
Gaforth & Doyle: July 1-6, Pastor's, New York City.  
Glenroy & Russell: July 8-13, Winona Beach Park, Bay City, Mich.  
Gilmores, The: July 1-6, Park, Michigan City, Ind.  
Gillet, Edwin R.: July 1-6, Ben's, Escanaba, Mich.  
Gillen, Tom: July 1-6, Grand, Portland, Ore.  
Girdellers Dog: July 1-6, Bijou, Duluth, Minn.  
Garden City Trio: July 1-6, Majestic, Chicago.

**H.**  
Hoyt & McDonald: July 1-7, Bijou, Anderson, Ind.; 8-14, Olympic, South Bend, Ind.  
Howard, Harry: July 1-7, Bijou, Anderson, Ind.  
Held, Wilbur: July 8-14, Family, Butte, Mont.  
Haines, Lola: Wonderland, Revere Beach, Mass., indef.  
Hall & Colburn: July 1-7, Bijou, Winnipeg, Man.; 8-14, Bijou, Duluth, Minn.  
Haines & Brawguard Co.: July 1-7, Bijou, Duluth, Minn.; 8-14, Bijou, Winnipeg, Man.  
Harland & Rollison: July 1-7, Family, Butte, Mont.  
Hardy, James E.: July 8-14, Vanity Fair, Providence, R. I.  
Havilands, The: July 1-7, Bijou, La Crosse, Wis.  
Hansen & Drew: July 8-14, Bijou, La Crosse, Wis.  
Hutchinson & Lusby: July 1-7, Olympic, South Bend, Ind.; 8-14, Bijou, Anderson, Ind.  
Hyde, Mr. & Mrs. Robert: July 1-6, Hippodrome, Ocean City, N. J.  
Hutchinson, Al E.: July 1-6, Bridgeport, Conn.  
Hughes Musical Trio: July 1-6, Majestic Park, La Salle, Ill.  
Holman, Harry: July 1-6, Lyric, Terre Haute, Ind.  
Holmen Bros.: July 1-6, Altro Island Park, Albany, N. Y.  
Horton & La Triska: July 1-6, Ingersoll Park, Des Moines, Ia.  
Hill-Edmunds Trio: July 1-6, Hippodrome, Pittsburg, Pa.  
Hill, Hamilton: July 1-6, Tivoli, Sidney, Australia; 7-13, Tivoli, Sidney.  
Hewletts, The: Couer D'Alene, Spokane, Wash., indef.  
Herbert, Mons.: Bijou, Philadelphia, Pa.  
Hanvey, Lenora: July 1-6, Crystal, Frankfort, Ind.; 7-13, Crystal, Frankfort, Ind.  
Harcourt, Dalsy: Palace, London, Eng., indef.  
Hawley, E. Frederick & Co.: July 1-6, Orpheum, Los Angeles, Cal.  
Hanson & Drew: July 1-6, Lakeview Park, Terre Haute, Ind.  
Harbach & Harris: July 1-6, Central Park, Allentown, Pa.  
Hyman & Franklin: Pavilion, London, England, indef.  
Harris & Nilson: July 1-6, Star, Cripple Creek, Colo.  
Harland & Rollison: July 1-6, Family, Butte, Mont.  
Hay, Unicycle & Bro.: July 1-6, Coney Island, Cincinnati, O.  
Hays, Ed C.: July 1-6, Sixth Street, Coshocton, O.  
Haines, Lola: Wonderland, Revere Beach, Mass., indef.

**I.**  
Imes & Ryan: July 1-6, St. Louis, Mo.

International Four: July 1-6, Utica, N. Y.  
**J.**  
Jolly & Wild: July 1-6, Family, Billings, Mont.  
Johnsons, The Musical: July 1-6, Edinburgh, Scotland; 8-13, Glasgow; 15-20, Belfast, Ireland.  
Johnson & Dean: July 1 to August 30, Os Budavara, Budapest, Germany.  
Jerome, Nat S.: July 1-6, 4 Mile Creek Park, Erie, Pa.  
Jackson, Harry & Kate: July 1-6, Proctor's, Newark, N. J.  
Jacobs, Jule: July 1-7, Galamanca, N. Y.; 8-13, Bradford, Pa.

**K.**  
Kelly & Calvart: July 1-7, Bijou, Winnipeg, Man.; 8-14, Bijou, Duluth, Minn.  
Kollins & Klifton: July 1-7, Olympic, South Bend, Ind.  
King, Bessie Louise: Trocadero, Chicago, indef.  
Kendal, Leo: Trocadero, Chicago, indef.  
Koppe: July 1-6, Wiley, Cumberland, Md.  
Kopeland & Thomas: July 1-6, Star, Muncie, Ind.  
Klein, Ott Bros. & Nicholson: July 1-6, Spring Grove Park, Springfield, O.  
Kelso & Leighton: July 1-6, Valley, Syracuse, N. Y.  
Kelley Bros.: July 1-6, Rock Springs Park, East Liverpool, O.  
Kennedy & Wilkins: July 1-6, Keith's, Cleveland, O.  
Kennedy Bros. & Mac.: July 1-6, Waldamere Park, Erie, Pa.  
Kelley & Kelsey: July 1-6, Cape Girardeau, Mo.  
Kenton, Dorothy: July 1-6, Pastor's, New York City.  
Kane, Morris: July 1-6, Grand, Homestead, Pa.  
Kaufman Sisters: July 1-6, Majestic, Madison, Wis.

**L.**  
Lakola, Harry: July 1-6, Opera House, Brownsville, Pa.; 8-13, Star, Homestead, Pa.  
La Marr, Harry: Peasant Garden, Revere Beach, Mass., indef.  
Lane, Chris.: July 7-13, Trocadero, Chicago.  
Leo, Beatrice: July 1-7, Kevin, Edmonton, Can.  
Lonn, Downey & Corrinne: July 15-21, Majestic, Chicago.  
Lucados, The: July 1-6, Lakeside Park, Dayton, O.  
Lucier, Mr. & Mrs. Fred: July 1-6, Meyers Lake, Canton, O.  
Le Gray, Dollie: July 1-6, White City, Oshkosh, Wis.  
Lewis & Harr: July 1-6, Four Mile Creek Park, Erie, Pa.  
Leslie & Williams: July 1-6, White City, Chicago.  
Le Dent, Great: July 1-6, Celeron Park, Jamestown, N. Y.  
Le Whit & Ashmore: July 1-6, Lyric, Joplin, Mo.  
La Domino Rouge: July 1-6, Atlantic Garden, Atlantic City, N. J.  
La Gette: July 1-6, South Bend, Ind.  
La Zar & La Zar: July 1-6, Unique, Los Angeles, Cal.  
La Tour, Irene: July 1-6, Steeplechase, Atlantic City, N. J.  
La Delles, Fantastic: Family, Erie, Pa.  
La Jess, Theo. & Camille: July 1-6, West End Park, Champaign, Ill.  
La Reno, Art.: July 1-6, Al Fresco, Peoria, Ill.  
Larke & Adams: July 1-6, Auditorium, Norfolk, Va.  
Latell, Edw.: July 1-6, Euclid Ave., Cleveland, O.  
La Bord & Ryerson: July 1-6, San Antonio, Tex.

**M.**  
Martell Family: En Route, Cole Bros. Show.  
Mack, Wilbur & Co.: July 1-6, Proctor's 23rd St., New York City.  
Melrose Troupe: July 15-21, Lansing, Mich.  
McKee & Van: July 1-7, Bijou, Duluth, Minn.; 8-14, Bijou, Superior, Wis.  
Marville, Harry: July 8-14, Family, Butte, Mont.  
Millers, The Musical: July 8-14, Unique, Eau Claire, Wis.  
Merriman Sisters: July 1-7, Kevin, Edmonton, Can.  
Morrisey & Rlch: July 1-7, Bijou, Superior, Wis.  
Mazur & Mazatt: July 8-13, Ft. Wayne, Ind.  
Mordlock, Alice: July 8-14, Family, Butte, Mont.  
Murphy & Andrews: July 1-6, Park, Troy, N. Y.  
Moran, Pauline: July 1-6, Cook's Park, Evansville, Ind.  
Mozarts, The: July 8-13, Empire, London, Eng.  
Miller, Minnie: July 1-6, Casino, Wildwood, N. J.  
Millman Trio: July 7-13, Stoll Tour, England.  
Merritt, Frank R.: July 1-6, Orpheum, Chillicothe, O.  
McGrath & Paige: July 1-6, Tumbling Run Park, Pottsville, Pa.  
McDowell, John & Alice: Park, Norfolk, Va.  
Macs, Two: July 1-6, Opera House, Brownsville, Pa.  
Massey & Kramer: July 1-6, Irwin, Goshen, Ind.  
Marlowe, Plunkett & Co.: July 1-6, Farm, Toledo, O.  
Marriott Twins: July 1-6, Birmingham, Ala.  
Mardo Trio: July 1-6, Lakeside Park, Akron, O.



Martinez: July 1-6, Star, Muncie, Ind.  
Mason & Doran: July 1-6, Sheedy's, Fall River, Mass.  
Mann, Danny & Co.: July 1-6, Lakeside Park, Akron, O.

N. N.  
Noblett & Marshall: July 1-7, Park, La Salle, Ill.  
Newman, Harry: July 1-6, Carnival Park, Kansas City, Kan.  
Napp, Viola: July 1-6, Webster, Mass.

O.  
Orietta & Taylor: July 1-6, Lafayette, Buffalo, N. Y.  
O'Rourke & Marie: July 1-6, Lafayette, Buffalo, N. Y.  
O'Neill's Majestic Minstrels: July 1-6, Lincoln, Neb.  
Onri, Adele Purvis: July 1-6, Park, Wheeling, W. Va.  
Olympia Quartette: July 1-6, Chestnut Street Opera House, Philadelphia, Pa.  
O'Hara & Watson: July 1-6, Opera House, Wellston, O.  
O'Connell & Golden: July 1-6, Tuilleries Gardens, Denver, Colo.

P.  
Pope & Dog: July 1-7, Bijou, Anderson, Ind.  
Pelletiers, The: July 1-7, Mt. Vernon, O.  
Pryors, The: July 1-7, Family, Fargo, N. D.; 8-14, Bijou, Winnipeg, Man.  
Powers, Mr. & Mrs. J. T.: July 1-7, Family, Butte, Mont.  
Personi, Camille: July 1-7, Unique, Eau Claire, Wis.; 8-14, Unique, Minneapolis, Minn.

Price & Diston: July 1-6, Family, Hagerstown, Md.  
Platte, Geo. L.: July 1-6, Summit Park, Utica, N. Y.  
Pierce & Fuida: July 1-6, Hollyhock Park, Baltimore, Md.  
Peyser & MacDonald: July 1-6, Keith's, Boston, Mass.  
Perry & Alecia: July 1-6, Casino, Washington, Pa.  
Petching Bros.: July 1-6, Lakeside Casino, Akron, O.

Paulienetta & Piquo: July 7-15, Teatro Del Lido, Venice, Italy; 16-30, Teatro Veldi, Genoa, Italy.  
Patrick & Westbrook: July 1-6, Union Square, New York City.

Q.  
Quigg, Mackay & Nickerson: July 1-7, Ingersoll Park, Des Moines, Ia.; 8-14, Wasson Park, Joplin, Mo.

R.  
Russell & Held: July 1-7, Harlan Park, Rockford, Ill.; 8-14, Paris, Ill.  
Raymond, Carl: July 1-7, Unique, Minneapolis, Minn.; 8-14, Family, Fargo, N. D.  
Ritter & Foster: July 8 to Sept. 2, Empire, Johannesburg, South Africa.  
Rice Bros.: July 8-14, Marion, Ill.  
Robinson & Grant: July 1-7, Family, Butte, Mont.

Revell, Nellie: July 1-7, Majestic, Sioux Falls, S. D.; 8-14, Family, Sioux City, Ia.  
Roys, The: Unique, Eau Claire, Wis.  
Rossley & Rostelle: July 1-7, Unique, Minneapolis, Minn.

Ryno & Emerson: July 1-6, Star, Beaver Falls, Mont.  
Russell, Onell & Gross: July 1-6, Delmar Gardens, Oklahoma City, Okla.; 7-14, Delmar Gardens, Oklahoma City.  
Rousell, Marvelous: July 1-6, St. Joseph, Mo.

Rockway & Conway: July 1-6, Keewahdin Park, Port Huron, Mich.  
Ross & Vack: July 1-6, Earl, Pueblo, Colo.

Rosaires, The: July 1-6, Lakewood Park, Vincennes, Ind.

Rogers, Francis & Virginia: July 1-6, Cape Girardeau, Mo.

Ross Sisters: Providence, R. I., indef.

Ross & Lewis: July 8-13, Empire, South Shields, Eng.; 15-20, Empire, Newcastle, England.

Rossi & Paulo: July 1-6, Orpheum, Los Angeles, Cal.

Robinson & Grant: July 1-6, Family, Butte, Mont.

Richards, Great: July 1-6, Myers Lake, Canton, O.

Rio Bros., Four: July 8-13, Palace, Leeds, Scotland; 15-20, Empire, Stockport.

Rialto Comedy Four: July 1-6, Majestic, Chicago.

Richards, Ella: July 1-6, Rocky Point, Providence, R. I.

Rennet Family: July 1-6, Summit Park, Chattanooga, Tenn.

Rastus & Banks: July 8-13, Hippodrome, Birmingham, England; 15-20, Hippodrome, Leeds.

Rainbows, The: July 1-6, Star, Muncie, Ind.

Ray, Fred & Co.: July 1-6, Ramona Park, Grand Rapids, Mich.

Rafayettes Dogs: July 1-6, Riverside Park, Saginaw, Mich.

S.  
Sawyer, Eddie: July 1-7, Bijou, Winnipeg, Man.; 8-14, Bijou, Duluth, Minn.

Sankey: July 1-7, Olympia, South Bend, Ind.; 8-14, Anderson, Ind.

Sampson & Zaccho: July 1-7, Bijou, Duluth, Minn.

Smith's, The Musical: July 1-7, Majestic, Sioux Falls, S. D.

Seltz, Carrie: Sid Euson's, Chicago, indef.

Simons & Odell: July 1-7, Galesburg, Ill.

Surazai & Razall: July 1-6, Cooks Park, Evansville, Ind.; 7-13, Mannion's Park, St. Louis, Mo.

Swartz, Frances & Co.: July 1-6, Crystal, Marion, Ind.

Summers & Winters: July 1-6, Grand, Hamilton, O.

Sutcliffe Troupe: July 1-6, Majestic, Chicago.

Stark, Tobie: July 1-6, Bijou, Marshalltown, Ia.

Steinert & Thomas: July 1-6, Bijou, Kankakee, Ill.  
Stevens & Qeeley: July 1-6, Trocadero, Philadelphia, Pa.  
Southernland & Curtis: July 1-6, Delmar Gardens, Oklahoma City, Okla.  
Smith, J. W. & Mattie: July 1-6, Tucson, Ariz.; 7-14, Tucson.  
Singing Four, The: July 1-6, Henderson's, Coney Island, N. Y.  
Sherman & Fuller: July 1-6, Spring Grove Park, Springfield, O.  
Shea, Thos. T.: July 1-6, Fairview Park, Dayton, O.

Shields & Rogers: July 1-6, Spring Brook Park, South Bend, Ind.  
Schuster, Milton: July 1-6, Palace, Boston, Mass.  
Sampsel & Arnesman: July 1-6, Orpheum, Lima, O.

T.  
Travers: July 8-14, Olympic, South Bend, Ind.

Tidbeaux's Zuave Girls: July 23 to Aug. 3, Four Mile Creek Park, Erie, Pa.  
Thaler, Amy: West Theater, Peoria, Tourbillon, Max: July 1-6, Lyceum, Rochester, N. Y.

Tippel & Kleinert: July 1-6, Park, Wheeling, W. Va.  
Thorne, Mr. & Mrs. Harry: July 1-6, Park, East Liverpool, O.  
Tennis Trio: July 1-6, Temple, Detroit, Mich.

V.  
Van, Harry: July 6-11, Joliet, Ill.

Voggles, The: July 22-23, Lyric, Joplin, Mo.

Von Klein & Gibson: July 1-7, Family, Butte, Mont.

Veda & Quintarow: July 1-6, Lyric, Houston, Tex.

Valadons, The: July 1-6, Crescent Park, Providence, R. I.

Vamont, Victor: July 1-6, Nunleys Casino, South Beach, N. Y.

Vassar Girls: July 1-6, Forrest Park, St. Louis, Mo.

Van, Billy: July 1-6, Olentangy Park, Columbus, O.

Vaggies, The: July 1-6, Orpheum, Rockford, Ill.

Variety Quartette: July 1-6, Marinette, Wis.

W.  
Weston, Hod.: Riverview Park, Chicago, indef.

Weaver: July 1-7, Olympic, South Bend, Ind.

Williams & Healy: July 7-13, Star, Milwaukee, Wis.

Williams, Barney: July 1-7, Family, Fargo, N. D.; 8-14, Bijou, Winnipeg, Man.

Walsh, Jno.: July 1-7, Family, Butte, Mont.

Whitesides, The: July 8-14, Bijou, La Crosse, Wis.

Woods & Ralston: July 1-7, Bijou, Superior, Wis.

Woodward, V. P.: July 1-6, Pantages, Seattle, Wash.

Wolf Bros.: July 1-6, McKeesport, Pa.

Wolf & Vaughan: July 1-6, Moline, Ill.

Worth & Delmar: July 1-6, Weasts, Peoria, Ill.

Wordette, Estelle & Co.: July 1-6, Lakeside Park, Akron, O.

Winter, Winona Gordon: July 1-6, Keith's, Philadelphia, Pa.

Williams & Pullman: July 1-6, Thayers Park, Amsterdam, Pa.

Windom, Constance: July 1-6, Ramona Park, Grand Rapids, Mich.

Wilson Bros.: July 1-6, East End Park, Memphis, Tenn.

Wingates, The: July 1-6, Edison, New-castle, Pa.

Wilson & Eaton: July 1-6, Atlantic Garden, Atlantic City, N. J.

Weston, Clint: July 1-6, Crystal, Elkhart, Ind.

Walters, James: July 1-6, Electric Park, Baltimore, Md.

Walton, Irvin R.: July 1-6, Grand Opera House, Pittsburg, Pa.

Wayne, A. J.: July 1-6, West End Park, Green Bay, Wis.; 7-13, West End Park, Green Bay.

Y.  
Young, Ollie and Three Bros.: July 1-6, Cedar Point, Sandusky, O.

Young, Tot & Co.: July 1-7, San Souci, Chicago.

Yeoman, Geo.: July 8-14, Family, Fargo, N. D.

Yule, Arthur: July 1-6, Forest Lake Park, Palmer, Mass.

York, Grace: July 1-6, San Jose, Cal.

Z.  
Zazel-Vernon Co.: July 1-6, Cook's, Rochester, N. Y.

Zouboulakis, John: July 1-7, Bijou, La Crosse, Wis.

Zeraldas, The: July 1-7, Olympic, South Bend, Ind.; 8-14, Bijou, Anderson, Ind.

#### Takes Broadway by Storm.

Aaron J. Jones of White City, Chicago, writes THE SHOW WORLD from New York, where he is enjoying the attractions of Coney Island and other resorts, that the paper is the best ever. He states that the new Chicago sheet took Broadway by storm and was one of the sensations of the summer season.

W. W. Newcomer, manager of the "Volunteer Organist," which is now playing at the Great Northern theater, will organize the western company of this piece in Chicago this summer.

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### The Rube and Living Pumpkin

Sutherland & Pepple are taking out a new farce comedy entitled "Peck and His Mother in Law."

A. Milo Bennett of Bennett's Dramatic Exchange is in receipt of a letter from Miss Molly Pearson of the Olga Nethersole company, in which she states that the company is meeting with success in Paris, both financially and artistically. After the completion of the Paris engagement, the company moves to London for the Holiday season, and then back to New York, opening at one of the Broadway playhouses in September.

Mr. and Mrs. W. Clark return to Africa for a season of twelve weeks of musical productions. Mr. Clark is a well known stage manager and comedian and has many friends in Chicago. The greater portion of their coming season will be spent at Cape town, South Africa.

H. H. Frazee is organizing three road companies to play "Sis" in New York.

Rehearsals for Lincoln J. Carter's new spectacular musical production, "The Cat and the Fiddle," will commence next week. The company will be under the personal direction of Harry Gordon, formerly of the Gordon & Bennett enterprises.

Frank Damsel and Hal Lawrence are organizing a farce comedy company under the title of "Are You Crazy," which opens at Kewaunee, Ill., Aug. 16.

Edwin Thanhauser, of the Thanhauser stock company, Milwaukee, was in Chicago last week inquiring after stock people. Mr. Thanhauser contemplates opening a new company in Milwaukee within the next four weeks.

"The Candy Kid" company, under the management of Kilroy & Britton, began rehearsals this week, the season opening on July 21.

#### DINKINS LOSES CASE.

Verdict of Importance to Theatrical Managers Is Rendered.

Theatrical managers of the country, and especially in Illinois were dealt a severe blow last week in the municipal courts of Chicago when a judgment for \$1,400 was rendered in favor of two performers who brought suit against their manager for alleged violation of contract. The original suit was for \$1,900. The case establishes a precedent and it is anticipated that many similar suits will be brought by performers who claim they were discharged without sufficient cause.

The plaintiffs are Sol and Nat Fields, German comedians, who were engaged April 10, 1906, by T. W. Dinkins for the season of 1906-07.

They were hired to produce and stage the musical numbers in the "Innocent Maids" company owned by Dinkins and managed by Louis Harris. The Field Brothers remained

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with the show as principal comedians, until they reached Chicago, where, after the evening performance of Saturday night, Nov. 24, they were discharged by Harris. The show went to Milwaukee and the Fields were "at liberty" for three weeks.

Suit was filed against Dinkins for the plaintiffs by Attorney Adolph Marks, and it was decided to test the matter for the benefit of other members of the profession. The case was heard Thursday by Municipal Judge Heap. He refused to take the case from the jury, however, and they returned a verdict for the Fields.

The position taken by the defendant, Dinkins, was that he had power to discharge the plaintiffs at any time if he became dissatisfied with their performance, and he based his conclusion on a paragraph of the contract, which reads as follows:

"The parties of the second part (meaning Fields & Fields) represent and assert their competency and ability to fulfill the services hereby contracted for, to the entire satisfaction and approval of the party of the first part (meaning Dinkins) failing which at the election of said Dinkins, the contract is to immediately become null and void."

The Court held that while the parties had a right to contract services to the satisfaction of the manager, still the manager must be honestly dissatisfied and if he was not honestly dissatisfied and if Fields & Fields conducted their performance and produced the show as agreed, that Dinkins could not arbitrarily discharge them without creating a liability on his part.

Dinkins claimed that Fields & Fields were incompetent to perform the services for which they were employed, but Fields & Fields introduced evidence showing their competency and showing that Dinkins witnessed the rehearsals and performance and made no protest at those times.



# KENMORE GRILLS POPULAR PLAYS

TO fly in the face of public opinion in estimating the artistic value of a production of any sort is a thankless task, but honestly, I fail to perceive what has contributed to give The Three Of Us, now at the Garrick theater, the vogue it has enjoyed. I have heard it complimented as being one of the most humanizing plays ever seen anywhere, but in this verdict, popular though it be, I cannot unreservedly share. But for the genius of Laura Nelson Hall, who is the heroine of Miss Crothers' play and who in my judgment is a far better actress than Blanche Bates or a host of other more famous artists, whom I might name, The Three Of Us, as a dramatic offering must have met with dismal failure in Chicago.

While I am disposed to be fair to dramatists of either sex, I maintain strenuously that there is not one woman in a million who can write a really good play, the characters of which are emblematic of an environment to which most women are absolute strangers. When a writer attempts to delineate characters or depict scenes of which his knowledge is superficial merely, only the gaunt shadow and not the real substance is paraded to our view. In doing this, Miss Crothers has succeeded admirably. She has given us a western play which has nothing of the atmosphere of the west and has presented characters which are as absolutely foreign to their environment as an Esquimaux might be at the court of the King of Siam. It would be untruthful for me to say that The Three Of Us is totally devoid of merit, for it has many humanizing touches that appeal with tenderness and strike responsive chords, but I say unhesitatingly that had the play been written by a dramatist of deeper experience than Miss Crothers can lay claim to, with his lungs filled with the exhilarating ozone of the western hills, and his poetical nature attuned to the eternal fitness of things, it would have won and merited enduring success. As it is, The Three Of Us is inevitably doomed to early dissolution.

The dialogue in the first act is tedious to a heart-breaking degree. I yawned again and again as I waited patiently for the action which never manifested itself. I listened with indifference to the platitudes of a couple of boys which failed to give me an inkling of the motif of the play and I tried in vain to find amusement in the vaporings of an Irish domestic whose lines, designed to be humorous, filled me with an inexpressible longing for the sylvan shades of a summer park. Then came Miss Hall with her trunk from which she extracts her heart's treasures—a faded skirt and the pictures of her father and mother whose memory she chastens with kisses and repeated expressions of adoration. All this, from the standpoint of the novelist, might be very attractive, but its effect dramatically, is fatiguing. But the scene had its compensation, for in it Miss Hall displayed exquisite art which later accentuated itself when, because of her Quixotic notion of honor, she places her good name in jeopardy by visiting at night the bungalow of a man to secure her release from a promise she had unguardedly made him to keep his participation in a mining deal a secret. Why he should have exacted and she promised this secrecy, and what logical relation it has to the development of the story of The Three Of Us, I confess I have not yet fathomed. If Miss Crothers can enlighten me on this point, I shall be delighted to hear from her.

The character of Steve Townley, the sweetheart of Rhy Macchesney, is in no sense artistically drawn. Why he should treat his fiancée so brutally merely because he suspects she has

The Three of Us, a Western Play Without Atmosphere, Saved Only by Superb Work of Laura Nelson Hall—The Round Up, Too, Is Faulty and Most Inconsistent.

BY CHARLES KENMORE

revealed the secret of his discovery of a rich mine which was in reality divulged by her brother for a trifling reward, is abhorrent and inexplicable. His repudiation of her, his oaths hurled as she tearfully protests her innocence and begs him not to lose his faith in her, is in no sense typical of the whole-souled noble western

opportunity for effective characterization. Jane Peyton as Mrs. Bix was clever, while Eva Vincent as Maggie did her best to extract comedy from her meager lines. Above them all, by the insistence of her art, her magnetism, her unaffectedness, her attractiveness and personal charm, towers Miss Hall, whose capability makes



LAURA NELSON HALL. Sykes Photo, Chicago.

A comparatively unknown actress until her admirable work in The Three of Us at the Garrick theater attracted widespread attention, is Laura Nelson Hall. She is attractive and her artistic portraiture in this play has won critics and public alike. Charles Kenmore, THE SHOW WORLD critic, pronounces her the peer of Blanche Bates and many other famous stars.

miner Miss Crothers sought to create. And the crowning weakness of the play develops itself at the finale when, absolutely without explanation from the woman he believed had been false to him, he accepts her asseverations of innocence on general principles and presses her to his bosom. Logically the boot should have been on the other leg, and it would have been a source of gratification to the audience had she paid him back in his own coin and refused to accept for life a man so inherently weak and distrustful. I mention this to show that there are types of character which are as edged tools to some women to draw and in The Three Of Us, Miss Crothers has displayed her lack of knowledge of life as it is in the west and of the fundamental principles of the dramatist's art.

Aside from Miss Hall, whose admirable work in this production fore-shadows for her a brilliant future, there are several who are entitled to praise for their painstaking effort. As Steve Townley, Mr. Truesdell has a part which affords him only slight

The Three Of Us endurable for an evening.

### Round Up Has Many Faults.

I may have been in a splenetic mood when I dropped into McVicker's to enjoy the really gorgeous production of Edmund Day's Arizona drama, The Round Up, but after studying the play and admiring the finest stage battle it ever has been my good fortune to see, and a scenic investiture far above the average, I was forced to the conclusion that but for that big scene in the third act, The Round Up must have met with public condemnation. It is this scene as well as the admirable staging it has received that saves the drama from Sweeping censure.

Fortunately for Mr. Day, the average man and woman who loves melodrama of the higher class does not dissect a play as the reviewer must do. They have no definite standards of criticism. If there is the customary heart interest in the story and the staging is on a scale of grandeur above the ordinary, they are disposed to let well enough alone. It is because of this propensity that The

Round Up has met with popular approval and now is being heralded as one of the greatest successes Chicago has seen in a decade.

I found much to admire in Macklyn Arbuckle's quaint characterization of "Slim" Hoover, Wright Kramer's artistic work as the abused Dick Lane; Florence Rockwell's Echo Allen; Julia Dean's Polly Hope, and the rest, but the story which they interpret is sadly at variance with the dramatic unities. To begin with, Mr. Day made a mistake to open his play with a wedding, because that smashes every recognized tradition of the dramatist's art. Then, when Echo learns the horrible truth that the man she espoused had won her hand through a lie and that the fellow she had loved and thought dead was living a hermit's life in the desert, she imperiously sends her husband after him so that he might tell him at the risk of his life that the woman he adored had not been false to him. Of course this procedure was an absolute necessity in this case for without it the big battle between the soldiers and Apaches would have been impossible. If all women were to follow the example set them by Echo Allen and send their husbands to almost certain death because they at one time or another had lied to them, how many widows, how many desolate homes would there be in this fair land?

This fault might have been forgiven Mr. Day, but when he makes "Slim" Hoover overlook the arrest of an accessory to a murder on whose trail he had been for weeks, merely because this man is loved by a girl with whom he himself is infatuated, he is straining dramatic probabilities to the breaking point. Again, it is abhorrent to my mind, that a fine girl like Polly should have given her heart unreservedly to an unredeemable rascal like Bud Allen, who deserved to be lynched for his participation in a crime and for which he at no time expresses remorse. There are other crudities and inconsistencies in the story of The Round Up, which I might mention, but at this late day it is not essential. I will say this for the play, however, it interests and keeps one on the keen edge of excitement throughout its four acts.

The company appeared to great advantage and to their efforts as well as the admirable staging it received, its success is almost wholly due. That its record in Chicago is likely to be repeated when the play goes east, is not beyond the bounds of probability. That there is abundant room for improvement in the story of the play, Mr. Day himself is bound in fairness to admit. But if popular approval and consequent dollars are what he is fishing for, I am forced to congratulate him upon the success of his efforts.

### Ben King's Latest.

Ben King, the Western Poet, is responsible for the following, which might serve, advantageously, the advance agent of Lincoln J. Carter's "The Cat and the Fiddle:"

The tall pines pine  
And the paw paws pause  
And the bumble bee bumbles all day;  
The eaves dropper drops  
And the grass hopper hops  
And gently the cow slips away.

### New Automobile Effect.

There is to be an automobile effect in "A Chorus Girl's Luck in New York," which A. H. Woods claims will surpass any racing scene ever undertaken upon the stage. In this the machines will be seen coming directly toward you and not crossing the stage, as is usual. Those occupying seats in the front row will likely cry "Low Bridge" as the autos near the footlights.





# HERE AND THERE

## SPORTING LINES

BY ED. W. SMITH.

BASEBALL,  
THE RING,  
RACING-  
REVIEWS  
AND NOTES.

ALMOST by the time this week's issue of THE SHOW WORLD reaches its readers, the result of the international glove fight on the Pacific coast will be known. Bill Squires, widely touted Australian champion, and Tommy Burns, the American heavy weight, are tabbed to go forty-five rounds July 4 in the open air arena at Colma, a short distance from San Francisco, over in San Mateo county. Squires was made the favorite when the match was clinched and has occupied the post of honor in the betting ever since.

As bearing out my position, many critics all over the country are beginning to admit that a victory for Squires would be one of the best things that could possibly happen to the pugilistic game in its present condition. Especially would such a victory be a good thing over a man whose reputation is smirched as Burns' is at the present time. Tommy has been a bad boy at times and the public is beginning to resent his occupancy of a high place among the American heavy weights.

### Squires' Record is Good.

Just how good Squires is will be determined only when he faces the slippery French Canadian who has blatantly claimed the American title since his defeat of Marvin Hart out in Los Angeles several months ago. He comes to this country with an excellent record as a knocker-out in quick order. Few of his opponents lasted over four rounds with him and then withered up from the settling punch that "Boshter Bill" carries in either hand. It seems impossible that Bill could have had these fights framed up for him and the conclusion is forced on us therefore that Squires must be a pretty shifty sort of a fighter. Of course it is barely possible that the class might not have been high among his opponents, but at the same time they were the pick of all Australia and as such are entitled to consideration.

The recent scandal in which Burns was plugged with Jack O'Brien on the Pacific coast is still a stench in the nostrils of America's reputable sporting men and it is generally admitted that glove fighting never received a more telling punch or put more material in the hands of the enemies of the game. Burns claims that he was not to blame for the fake but took part in it merely to teach O'Brien the lesson of his life. That is a poor cry and one that will not down with the people who know that Burns faked in other fights and generally was in the market to cook up fights with any sort of an opponent. The famous Billy Gee letters, of which much has been heard, put Burns in an awful light for over his own signature he admits faking and in one of the letters tells of how he and O'Brien "got the money" in their first engagement.

### Real Sports Oppose Burns.

It is a hard matter to root for a foreign athlete, but in the present case a true sportsman can hardly hope that Burns will beat the antipodean. It is unpatriotic and unnatural to wish an entire stranger success against the home-grown article, but in the present case the home-grown article is not the real dyed-in-the-wool thing that one could wish to see oppose Squires.

Burns is a French Canadian and his right name is Noali Brusso. He

shifted cognomens for a reason when he left Detroit. He first became known in Canada as a lacrosse player and was regarded as an exceptionally good performer at the Canadian national pastime. Later he took up boxing, fought a little around Detroit and then came to Chicago. Here he was a middle weight and had several fights, none of which made any serious impression on the followers of the game.

As a matter of fact, Burns was re-

that the fight was a fake and that the only way he could get O'Brien into the ring with him was to agree to "lay down." Then, when the fighters were in the ring, the bets were declared off, without any explanation, and Burns, according to his own story, started in to double-cross O'Brien.

There may be some merit in Burns' story and plenty of truth, but few can like a double-crosser, and this probably accounts for the fact that Burns has lost much of his popularity on the

somewhat impressed with Mike's showing of late among the heavies. Should Squires be returned the winner of the contest—and it looks very much as if he would—Shreck will get a chance to fight him to a finish in Nevada for there seems to be little doubt that Rickard will be able to outbid the San Francisco promoters for such a match.

### Hogan's Decision Raises Howl.

One of the strangest kicks I ever heard of was made over Malachy Hogan's decision in Spring Valley, Ill., Papke's home town, the other night, in the fight between Bill Papke and Tony Caponi. Malachy called it a draw and there was a howl of dissent from the Papke followers. Yet before the fight started the men made it known to Hogan that they would like to have the fight called a draw if both men were on their feet at the end of the tenth round. Hogan, wise old fowl, caused the announcement to be made to the crowd at once.

Yet in the face of this announcement we are told that the decision was highly unpopular as it was figured that Papke had the better of at least eight of the ten rounds, several times having the Italian in a bad way and on the verge of a knockout. As an offset of this, Tony had Bill badly messed up in the eighth round, and with a little more fighting time might have stopped the Spring Valley wonder. But the bell intervened and gave Bill a renewed lease on his undefeated career. But it only serves to show what a shortsighted gang usually goes to see fights in small places.

### How "Packey" Got His Nickname.

"Packy" McFarland is a smart little bit of a lad and showed it in his fight Friday night in Milwaukee with Charley Neary. But it was rather of a bad match for "Packy's" manager to make. To begin with, a defeat of Neary would not raise the stock yards lad any in the estimation of fight followers and a defeat at the hands of the German would have given him a severe setback.

I asked "Packy" the other day how he came to get his nickname. His right name is Patrick and that is the only explanation he could vouchsafe, he being called "Packy" as long as he could remember. Many critics have complained that Packy hasn't the punch to make him a champion among the light weight fighters, but I want to say that he has enough of a good fighter's characteristics right now to be called a smart candidate for the topmost position, and the punch, if it is not there at present, may come a little later.

### Boxing Promoters are Ready.

It is claimed many of the old line boxing promoters are set and ready for the word which will send them on their way to prosperity via the poor and much maligned—probably—fighter. He is a mighty cheap and out-of-date promoter who hasn't a hall or two up his sleeve. If there are plenty of halls not now occupied as five cent theaters or the like the promoters must have them packed away and preserved carefully with a full complement of moth balls. There are few that are desirable and less than few that ever made any money for the promoters in this man's place. But then there are always plenty of new comers in the game who are willing to take a chance irrespective of former



CHARLES A. COMISKEY.

The most conspicuous figure in baseball in the United States is Charles A. Comiskey, proprietor of the Chicago White Sox world's champion team, and known to ball fans as the "Old Roman." He is extremely popular, not only with baseball men, but the public as well. He was born in Chicago in 1859 and has been identified with the national game since 1882, when he took charge of the St. Louis Browns. He has been a ball magnate since 1895.

garded as little better than just a fair man in Chicago, but like Battling Nelson and Johnny Thompson, when he left Chicago and went to the Pacific coast he acquired quite a strong reputation. Just now the strength of his reputation is like that of old cheese and his antics have failed to appeal even to his friends as enhancing that reputation.

### Burns Confesses to Fake.

Burns whipped Marvin Hart when the Louisville fighter was touring the country with Tommy Ryan, getting a decision after twenty rounds of battling. Then he fought O'Brien and was handed a draw. They were rematched and Burns won, O'Brien making a running fight of it that ended in a disgraceful manner with Burns declared the winner. Then Burns came out with the remarkable story

coast and generally is in a bad way.

The surprise of the whole thing is that Jim Coffroth, the San Francisco fight promoter, should give Burns a chance to make money in his ring. Frisco has been the home of many a faker among the fighters, but that they could stomach a man like Burns, right on top of his bad dealings at Los Angeles, is something that is hard to understand.

### Winner to Meet Schreck.

At any rate it is probable that the winner of the fight will be matched to tackle Mike Shreck, the Chicago heavy weight, in a contest in one of the far western arenas on Labor Day. "Tex" Rickard, the Goldfield man who was so successful in handling the Gans-Nelson battle, wants a strong attraction for Labor Day in either Goldfield or the new camp, Ely, and is



examples and bitter experience by the other fellow.

"Packy" McFarland, the stock yards boxer, threatens to make an eastern invasion. It looks as if the young man lacks the polish just yet to meet the requirement of the great white way, but as a polisher of the other fellow's face, he stacks up well down across from Jim O'Leary's.

BASEBALL.

You remember, I suppose, that THE SHOW WORLD pointed out how it looked as if the two Chicago baseball teams likely would play off again this coming fall for the world's championship pennant. Well, doesn't it look more so every day as if this would be the case? Of course it does, despite the recent defeats suffered by the white sox.

As far as the Chicago National league team is concerned the race appeared to be thoroughly broken up with the cubs making such a runaway race of it that the opposition clubs seem to have not a ghost of a chance of doing any good for themselves. New York's giants, the supposedly smart contenders with Chicago for the National league pennant this season, have "blowed," for the time being at least, and are now having a hard time fighting off Philadelphia and Pittsburg for second position.

The cubs killed off New York's early spring chances in a hurry. During the first series of games on the Polo grounds the cubs again showed themselves as masters of the McGrawites, and when New York arrived at the west side grounds for the first time of the year, the result was just the same—the cubs taking three straight with considerable ease.

**Giants Have Lost Courage.**

After the giants left Chicago they seemed to show that their courage and gameness had deserted them. They seemed to feel they were slated again for second position and to meekly accept the inevitable. While the giants were dropping games with regularity, the cubs continued to clean up, taking series after series with monotonous regularity until at this stage it seems as if nothing but a tremendous railroad accident or something of that sort would stop them from grabbing the National league honors.

As a matter of fact, the honors seem so easy that the men are going out now only to beat themselves. They desire to down their last year's record of 116 victories on the season and put the mark so high that it will stand for all time among major league organizations. As the west siders are far ahead of their record on even dates, it looks as if they will not have a hard time of it in attaining their ambition.

**White Sox in Luck.**

The white sox seem to be head over heels in luck again this season. Just think of it, they left for the east with only a tiny hold on first position and after winning six and losing six, a record surpassed by both Cleveland and Detroit during the same invasion, they returned home in first position. That is going some.

It was accomplished in a peculiar manner. On the way east they defeated Cleveland and on the way back from the east they trimmed Detroit. That's a pretty proud record, don't you think, even if they did only break even with the eastern teams?

But that even break in the east may cost the sox some bad moments later in the season. The eastern teams are not just now in the best of shape, none of them being particularly strong. It was for that reason that Manager Jones desired to hang up a good record against them, thus getting a good margin over Cleveland and Detroit. Later in the season these eastern teams may not be so weak and may be even harder to defeat than they are now. That is why the recent eastern invasion must be

accounted an opportunity lost to the champions.

The big cry about a shorter baseball season seems to have been lost in the general disaster following a miserable spring. A season of about four weeks of fair weather looks to be about all that is coming to the magnates this year.

Now that the Fourth of July has passed, how many of the little leagnes will be on the map? Most of them hang on for that big day in an attempt to recoup previous losses and then give up the ship.

Gradually the star baseball man is being swallowed up in the maze of semi-professional clubs about Chicago. And should both of the big teams start on a long losing streak, would increase be maintained in the smaller

fry about the town? It is a tough question.

It develops now that the Jimmy Britt-Battling Nelson fight on the coast is nothing but a spite affair, arranged for the purpose of abstracting interest in the Burns-Squires fight the following day. It is small wonder fighting is in a bad way on the coast.

Brooklyn's baseball club made enough runs in one game against Chicago to win three ordinary contests. But on the series the cubs took three out of four, the three victories being by close scores. Can you figure out baseball dope? It is the very perversity of the game that makes it the wonderful sport it is today.

The Chicago Nationals could make up a first-class secondary team right now with the high-grade players it has allowed to go to other clubs. And yet enough remain to win another pennant in a big gallop. It certainly looks like a gallop and nothing else.

KLAW & ERLANGER TO GET THEATER IN CINCINNATI?

Unverified Rumors to That Effect Are Afloat—Amusement and General Gossip.

BY MAX ROSENBERG.

CINCINNATI, June 29,—There is a rumor afloat that Klaw & Erlanger are going to have a vaudeville house here next season, but it is unverified and may be press talk.

Miss Thelma Fair has left the Chester Park Opera company on account of serious throat trouble.

Col. Fennessey, of the Lyric, Heuck's and People's theaters, met with a pain-

by the London, Berlin or Hamburg Gardens.

**Chester Park.**

Chester Park is having a splendid season now that hot weather has arrived. The vaudeville bill is evenly balanced and is as follows: Albert Sisters, Johnson and Buckley, The Renellos, and The Four Hills. The opera company is having a prosperous season and "The Mocking Bird," the latest production, made a big hit. Among those who scored in the leading roles were Marion Stanley, Eleanor Burton, Marion DeLange, Clara Taylor, Bud Ross, W. H. Clark, Chas. Fulton and Sam Smiley.



MAX ROSENBERG.

One of the best known amusement purveyors in the country is Max Rosenberg who represents THE SHOW WORLD in Cincinnati, O. He has established a bureau in the Johnston building in that city where all visitors will be heartily welcomed.

**The Lagoon.**

Manager Weaver, of Ludlow Lagoon, states that the park broke the season record last Sunday and that every concession was crowded. The club house was crowded with diners, but the big attraction was the vaudeville show, which was heavily patronized. The bill was of unusual excellence and was as follows: Herbert and Willing, Millmer Brothers, Lydell and Butterworth, Allaire and Lind, and West and Saylor.

**Coney Island.**

Coney Island, the largest park in Cincinnati, is packing them in. Kennedy's Wild West is the star attraction and has a fine collection of Indians, Rough Riders and cowboys. The vaudeville bill was as follows: The Don Carlos Dog Circus, Mr. and Mrs. Fred Lucier, Feldman and Ball, and Morris and Hemingray. The two steamers, Queen and Princess, are also doing a rushing business.

THE SHOW WORLD bureau in Cincinnati has been established in No. 411 Johnston building, where all callers will be welcomed by Mr. Rosenberg, THE SHOW WORLD representative.

Frank Sheridan, who is playing with "The Man of the Hour" company, produced a new sketch recently with marked success. He is sending it over the Sullivan and Considine circuit with Alice Mortlock as the star.

Maud Rockwell closed a successful two weeks' engagement as soloist with Lambiase's Venetian Band at White City, Chicago, last Saturday, and immediately left to open at Dubuque, Ia., with Krug Park, Omaha, Neb., to follow for two weeks.

John W. Considine visited in Chicago for a few hours recently while en route to New York on important business relative to changes on the Sullivan and Considine circuit for the coming season. He was accompanied as far as Chicago by Fred Lincoln, general manager of their Seattle office.

Mr. Lincoln returned to Seattle via Omaha, where he stopped to make arrangements for the opening of the Burwood Opera House, which will be on their circuit next season. He also visited Denver, and made several important contracts for the new circuit house in that city, which is being built.

Thos. D. Bates, for many years identified on the Pacific coast as an agent and manager, and later manager with Nance O'Neil for her eastern tour, is now connected with the International Theatrical Co., taking the management of their newly acquired Bijou Theater at Anderson, Ind.

J. J. Weaver, manager of the Ludlow Lagoon, has returned from a visit to the Jamestown Exposition, where he has a number of concessions.

Johnnie Ray, with the Kennedy's Wild West, was painfully injured Sunday, when one of the steers gored his right hand.

**Big Day at Parks.**

Sunday was a big day at all the parks and Chester Park Opera, Bathing Beach, The Zoo, Lagoon and Coney Island all did capacity business.

**Zoological Garden.**

Weil's St. Louis Band began its second and last week at the Zoo before a large audience and has had a very successful engagement. The Cincinnati Zoo is considered one of the finest in the world as the collection of animals is superb and is not excelled



# LARGE PROFITS IN MOTION VIEWS

THAT the moving picture industry offers marvellous inducements for the investment of capital is becoming more evident day by day. With more than 5,000 theaters in the country using motion picture views constantly and that number increasing at the rate of 50 a day, the stupendous growth of this enterprise is one of the marvels of the age.

According to the statement of Eugene Cline, who is one of the most widely known film and moving picture men in the United States, nine-tenths of the moving pictures used in this country two years ago were made by American manufacturers. Today the situation has been reversed so that nine-tenths of the films used in the United States are furnished by English, French and German manufacturers.

"It is simply impossible for American manufacturers of films to keep abreast of their orders," said Mr. Cline to THE SHOW WORLD representative. "Never in the history of the country has so promising a field for the investment of capital been developed. The moving picture industry within the next few years will not only eclipse anything else in the amusement field, but it will rank high in importance with other great business enterprises."

## Cline's Career Brilliant.

Mr. Cline is one of the captains of the moving picture industry. His career is a brilliant example of what energy, perseverance and enterprise, directed in proper channels, will accomplish. Working at a salary of \$6 a week seven years ago, his income today is more than \$100,000 a year. Although only twenty-five years old, he earns more than twice President Roosevelt's salary each year, \$30,000 more than the president of the Equitable Life Insurance Company, six times the salary paid to a Supreme Justice or Minister of the United States, and fifteen times the salary drawn by a United States senator or congressman. And all this was accomplished within four years, since which time Mr. Cline has been engaged in the moving picture business.

Mr. Cline travels to and from his home in a \$4,000 automobile, lives in a \$50,000 mansion with his family, and owns valuable income-bearing property in the finest districts of Chicago. Despite his extraordinary success, which he attributes largely to the assistance and counsel of his wife, he is an affable and easily approachable man and a prime favorite in business circles. As an authority in his chosen field of activity his views are held in the highest estimation.

## Inducements to Investors.

"The moving picture industry offers superior inducements at this time for the investment of capital," he said. "I do not limit this to the manufacture of films merely, but to collateral enterprises, particularly that of the establishment of theaters using motion views. In every city and town in the country moving picture theaters are being constructed with satisfying results to the promoters."

"Say, for instance, a man wants to establish a theater in a town of 10,000 people. He can rent a store building in a prominent locality for \$30 a month or thereabouts. Then he alters the front of the structure to suit requirements and this can be done for less than \$200. He then buys a picture machine which costs him \$115 and say 200 chairs, at a cost of \$50 or \$75. Then he secures a phonograph for \$50, rents a piano and is ready for business."

## Immense Profits of Business.

"The expense for his pictures which are changed every other day, runs between \$30 and \$45 a week, according to the age of the pictures used. The

With 5000 Dealers Using Films, and Number Increasing Daily, This Great Industry Offers Unexampled Inducement to Investors—Strong Statement by Eugene Cline.

## BY A STAFF WRITER

newer the films, the higher the price. Good results can be obtained from old picture films, provided they have not been used in the same town before. His expenses will approximate \$100 a week. This includes \$10 a week for a singer, \$10 for a pianist, \$15 for a machine operator, \$35 for three changes of pictures, and \$15 for a ticket taker. The proprietor usually sells tickets himself or has the work done by some young woman at a nominal salary.

"Charging five cents admission and

years ago, nine-tenths of the films used in this country were made by American manufacturers. The business had grown so tremendously that today nine-tenths of the films are supplied by English, French and German manufacturers. The supply is far behind the demand and our inability to secure films expeditiously is a serious inconvenience. I have branches at Cleveland, Atlanta, Memphis and have in contemplation the opening of a Pacific coast branch at Seattle, Wash. From all of them



EUGENE CLINE.

Sykes Photo, Chicago.

The Napoleon of the moving picture industry of this country is Eugene Cline, of Chicago. Seven years ago he was working for \$6 a week, and today his income exceeds \$100,000 a year. He is a brilliant example of what energy and perseverance in any field will accomplish.

giving some fifteen shows during each afternoon and evening, will net the owner of the theater a profit of at least \$125 a week, should his audience at each show number 40 people. In the larger cities this number is largely increased so that the profits are much greater. I know of many managers of moving picture theaters here who are making as high as \$1,200 a month, and he who does not make at least \$100 a week regards himself as being in hard luck indeed."

## Chicago Film Users Prosperous.

Mr. Cline said further that in the larger cities the expense of establishing moving picture theaters is great, but the profits are proportionately greater. In Chicago, he said, it was no uncommon thing for managers to pay \$10,000 a year rent for their places of business and to expend a like sum in fitting up the building for business purposes. In many of these places, elaborate interior fitting, marble lobbies, cosy rest-rooms for women are provided at enormous cost. Yet, the returns on their investment frequently approximate 100 per cent profit at the close of the first year.

"The crying need of the hour is films, films," resumed Mr. Cline. "Two

comes the cry, 'more films.' I have a large supply on hand, but it is impossible for me to fill my orders. I know that other film men are in the same predicament."

## Views an Aid to Education.

Mr. Cline, in speaking of the educational features of the moving picture industry, said motion pictures would be ultimately utilized in universities and the public schools as they are now being used at Hull House, Chicago, not only for their entertainment features, but for their value as educational factors. He went on to say that the film manufacturers are improving the tone of their output and that all motion pictures are made with a view to the moral advancement of children and the public generally.

As showing how the motion picture industry is growing, Mr. Cline stated that numerous theaters presenting film views have been established in Japan, and that other oriental countries are being invaded. Few of the films used in these countries are made by American film makers, the larger part being supplied by the English, French and German manufacturers. Mr. Cline ventured the prediction that within the next ten years every coun-

try on the face of the globe would be provided with its quota of motion pictures and that in view of the increasing popular demand, this result was inevitable.

## Williams, Brown & Earl Films.

Williams, Brown & Earl, moving picture dealers of Philadelphia, have placed on the market the following new films:

	Feet.
Young Scamps .....	175
The Comic Duel .....	270
All Through a Typewriter .....	650
Pecksniff Goes for the Doctor .....	145
Birdie's Love Letter .....	325
Never Complain to your Laundry .....	450
Panorama of the Coast of Whales .....	255

From the American Mutoscope & Biograph company come two new bulletins, one describing a new film, "Dolls in Dreamland," a fantasy created principally for children, and the other, "Rube Brown Comes to Town," which is one of the best comedy films ever made by this firm.

"Bertie's Love Letter" is the title of a new comedy film from the studio of Williams, Brown & Earl, Philadelphia. The comedy is in ten scenes and depicts the many mishaps that befall an old masher, urged on by two practical jokers.

The firm of Lawton and Joyce has opened a moving picture theater at Green Bay, Wis., which will be known as the Grand, and will be strictly first-class. I. Joyce is manager.

Red Jacket, Mich., is to have a moving picture theater. It is announced that a storeroom has been leased and a house to be known as the Majestic will be started at once. Roy Wriggley, a well known vaudevillian and formerly a member of the Bostonians, will manage the house and will sing the illustrated songs himself.

## A. L. ERLANGER'S PLANS.

Theatrical Magnate Says Auditorium Will Be Big Producing House.

A. L. Erlanger, of the firm of Klaw & Erlanger, New York, was seen by a representative from THE SHOW WORLD in the office of George W. Lederer at the Colonial Theater last week, and in a brief interview announced the following plans for the policy of the Auditorium under the new regime:

"It will be the intention of the United States Amusement company to make the auditorium theater the most unique and original playhouse in the world. We will make this Chicago playhouse rival anything on either side of the ocean."

"A musical comedy under the direction of Mr. Lederer will open the theater on September 1, to be followed by extravaganzas and advanced vaudeville on a scale of magnitude never before attempted in the theatrical business."

"Another unique feature will be the production of Christmas pantomimes on the order of those which are the annual offerings at the Drury Lane theater in London."

"We also will engage the most prominent European grand opera stars, and opera will be one of the most conspicuous features to be presented."

"Something new will be offered the amusement seeking public when a spectacular melodrama will hold the boards. A competent corps of scenic artists will be engaged to paint the most elaborate stage pictures ever constructed."

"Milward Adams will be retained as local manager, and Mr. Lederer will personally supervise all of the productions."



# MANUFACTURE OF MOVING PICTURES IS A SCIENCE

Many Difficulties Are Encountered and Good Actors Are Necessary to Insure Success.

BY A STAFF WRITER

OF all the vast army of people now employed in the moving picture business, there is a very small percentage that know how films are made.

If you ask one of these men, "How do they make moving pictures?" they will quickly respond, "Why, they are photographed on a moving film." But that's just half the story. The producer of pictures has more obstacles to overcome than the director of a musical comedy or even a thrilling drama of heart interest. What the drama can convey by dialogue, must be left to pantomime in the moving picture.

## How Films are Made.

For the production of a new subject, two or three weeks time is consumed. First, the producer chooses his subject, works it up and then the time for the production is at hand.

But two things more are essential to the making of the drama without words, that is actors to carry out the story, and a suitable locale. If the picture is an interior, the studio which is equipped with more scenery than any theater in the land, and lighting effects of the most elaborate design, is called into use. But on the other hand, if the scene in question is an exterior, the busy producer has to go on a touring expedition to find a suitable locale.

There are two requisites for an exterior setting, first a location that will conform to the story, and second a secluded spot as free from traffic as possible. That is one of the terrors of operators, hurly teamsters who insist upon passing in front of the camera, and curiosity seekers who are bent on having their features photographed.

## Actors Hard to Find.

And now for the actors. The actors used in the productions of moving pictures are harder to find than those used in a dress suit society play. First of all, they must be good actors, and they are required to have an unlimited amount of courage, for sometimes they are forced to go through risks more suited to a high-wire performer with a circus. And then, too, a great many thespians object to appearing on the street in the make-up of a silly kid or a burlesque policeman. But as the salaries paid to these performers are higher than they obtain as a rule in the theaters, a goodly supply is always on the phone list of the producer.

G. M. Anderson, one of the most prominent moving picture producers in the country, and who at present is engaged by the Selig Polyscope company for the exclusive production of their films, has had four years' experience in the production of moving pictures. Previous to this time Mr. Anderson was connected with several New York theatrical managers, as a stage director. It was through the courtesy of Mr. Anderson and of the Selig Polyscope company that THE SHOW WORLD was given an opportunity of witnessing the operation.

## Miniature Comedy Photographed.

THE SHOW WORLD man accompanied a party from the plant of the Selig Polyscope company to the locale of a picture production, namely, a large frame house with a big front yard, with flowers and shade trees. The title of the picture to be made was Fly Time. The props consisted of a piece of fly paper, a large artificial fly tied to a piece of thread and a rustic bench.

The bench was placed in the front

yard near the porch, the porch bearing a sign, "Summer Boarders." The story about to be reproduced on canvas.

wide. The lenses are of the quickest, as all of the work is snap shot. Inside the box there are two tin boxes, one containing the film and another, into which the exposed film is wound up on a spool. The films generally are made in coils of two hundred feet in length, but if the subject to be photographed requires a longer one, one or more films are cemented on. All being in readiness, the director takes his place on one side of the operator and the act is called.

## Fly Annoys Boarder.

The machine begins with the famil-

which appears to be alive in the picture, but which is worked by the aid of a black thread suspended from the roof of the porch by one of the operators, who keeps it playing about the face and head of the poor victim from the city.

## Fat Man Fights Fly.

"Smack at it," says the director; "hit it again," whereupon the hot visitor angrily strikes at the fly with his paper. "Pull the fly so that it will touch him on the nose, Harry," the director again commands, all the time the machine grinding away and the actions of the fly and the fat man are being recorded upon the tiny strip of film that will amuse thousands when they are reproduced on canvas.

A number of other scenes are taken, all of which show the trials and tribulations of the much abused summer boarder, and then the film is ready for the dark room.

## How Films are Developed.

A moving picture dark room is built on the same principle as those used in the ordinary photographic gallery, the only difference being that the films are not handled by hand as is a common sensitive plate of the photographer. In handling a motion picture film, it must be rolled from one reel to the other. After the film is developed, it is ready to be printed on to other films, these being the ones which are sent out for use on the machines, the originals being securely locked in a safe. The printing is done by sun light and then again passed through a fixing solution which permanently attaches the picture to the celluloid film.

Any number of films are made from the original, and if the subject proves to be a popular one, orders for thousands of reproductions are received.

## PLANS OF B. C. WHITNEY.

### Eight Road Attractions to be Launched Next Season.

B. C. Whitney's plans for the coming season are rather extensive, and include eight attractions for the road and a new popular production at his Van Buren street playhouse, if the popular "Knight for a Day" ever ceases to attract crowds.

Captain Careless, the lively musical show which has been at the Chicago Opera House all summer, will open the road season on August 19 at Milwaukee. Joe Whitehead, Georgia Brighton, Quencie Vassar and the Grierson Sisters are among the principals engaged. Miss Brighton will play the part which Toby Claude took in Chicago.

That Mr. Whitney has confidence in A Knight for a Day is proved by his determination to send out four companies in the bright musical comedy. Eddie Redway and Clarence Harvey have been engaged for two of the companies to play the part made popular by John Slavin, and May Vokes will essay Mabel Hite's part in another one of the road shows.

Two companies of the Isle of Bong Bong and the eastern Isle of Spice show will also take to the road. Bookings have been secured for The Knight for a Day attraction to open the Criterion Theater in New York on October 1, but this is not definite as the end of the Chicago run is nowhere in sight.

## Bramwell Has New Sketch.

William Bramwell Downing, former leading man of the stock company at the Chicago Opera House last season, who was married recently in New York to Minnie Seligman, will return from Europe within a few weeks, when he and Mrs. Downing will open at the Majestic Theater, Chicago, in a playlet by Grace Livingstone Funniss, entitled "A Dakota Divorce." Their season opens August 12.

There are a lot of things that worry me more than the advance in the price of diamonds.

## MOVING PICTURE MEN INDORSE THE SHOW WORLD

The moving picture men of Chicago, who for the first time in the history of their great industry are finding recognition, are jubilant over the appearance of THE SHOW WORLD, which they already regard as their organ. What the leading film men think of THE SHOW WORLD follows:

**Eugene Cline**, of Eugene Cline & Co.—Great, wonderful, magnificent! I take my hat off to you, Pat, and your beautiful paper. I notice you have found time to give a little space to the film renting people. This would interest me and my patrons if nothing more appeared in your publication. You have started something and it will always be something. THE SHOW WORLD is off in front and undoubtedly will remain there for all time to come.

**R. G. Bachman**, president of the Twentieth Century Optescope Co.—THE SHOW WORLD is the acme of perfection. It is the combination of all that is perfection and then some. You certainly have treated the moving picture world on the square in this new magazine of yours. We realize that you have not yet the circulation or mailing lists of the older concerns, but Mr. Patrick we are going to gamble with you.

**E. S. Davis**, manager United States Film Exchange.—Congratulations, Pat. What a magnificent paper. The battle, if there was one, is over and you are the undisputed winner. I don't believe we have ever praised any medium in which we advertise, but this beautiful magazine of yours deserves all the praise one can give. I hand you herewith a check in full payment for our page ad. which appeared in your first number, and you can expect in me a sure and steady customer.

**Theatorium Construction Co.**—We predict a bright future for THE SHOW WORLD and honestly and truly believe it will win, hands down. We wish you every success and thank you for the many kind favors shown us in the past.

**John Stockdale**, New Era Film Exchange.—The best ever! That is my opinion of THE SHOW WORLD. You certainly have created a work of art. The pictures and the general make-up could not be beat. Say, that cover of yours is a peach! We certainly will stick to you, for we know you will deliver the goods.

**W. N. Barlow**, manager Inter-Ocean Film Exchange.—You have succeeded beyond expectation. A wonderful achievement. Undoubtedly the swiftest and newsiest paper of its kind on the stands. Long live Mr. Patrick and THE SHOW WORLD. We shall give it our support willingly.

**H. G. Gustafson**, manager Temple Film Company.—It's the best amusement paper I have read in a long time. Full of news and pictures. And you did not overlook us poor fellows who are renting films. Your article on foreign pictures was great. Also the interview and article furnished by Mr. Laemmle. Accept my congratulations. You are going to win all the way.

**M. Fletcher**, of the Laemmle Film Service.—It is a pleasure to congratulate you upon the first issue of THE SHOW WORLD, and really mean it. We have heard scores of the nicest sort of compliments for the new magazine and have mailed copies of the first issue to all of Mr. Laemmle's addresses in Europe, so that he will be able to enjoy it at the earliest opportunity.

**William H. Swanson**, of Wm. H. Swanson & Co.—THE SHOW WORLD comes to us as an agreeable surprise and it bids fair to become one of the strongest factors in the amusement field. The initial number is deserving of the highest praise and doubtless will be heartily supported by the profession and public.

**Max Lewis**, Manager Chicago Film Exchange—THE SHOW WORLD looks to me like a winner in its field. Its general appearance is highly creditable to its publishers who have my best wishes for their complete success.

was taking place at a summer boarding house. Mr. Anderson assembled his company and explained to them the plot of the miniature comedy.

While the director was instructing the actors, the operators were busily engaged in setting up the cameras. Two cameras generally are used, as one film may not be a success, but if both turn out perfectly, there is always a chance to use them. A moving picture camera is built on the same principle as a kodak, all of the focusing being accomplished by means of a small view glass on the side. The box is eighteen inches long, twelve inches high, and six inches

wide. The lenses are of the quickest, as all of the work is snap shot. Inside the box there are two tin boxes, one containing the film and another, into which the exposed film is wound up on a spool. The films generally are made in coils of two hundred feet in length, but if the subject to be photographed requires a longer one, one or more films are cemented on. All being in readiness, the director takes his place on one side of the operator and the act is called.

All the trouble is caused by a fly,



# WITH THE WHITE TOPS

## NEWS OF THE TENT SHOWS

THE press department of Ringling Bros.' World's Greatest Shows now touring New England, in a communication to THE SHOW WORLD, reports excellent business now that summer weather prevails throughout the country. The letter dated at Springfield, Mass., is as follows:

With winter lingering on the coat-tails of spring, and amid chill winds, and prolonged rains, Ringling Brothers' world's greatest show has gone merrily on its way through New England, playing to the biggest business it ever enjoyed in this part of the country—all of which goes to prove the wonderful drawing power of this great organization.

When Ringling Brothers come to town people are indifferent to cold and rain and turn-aways have been the rule as in past seasons. During the Boston week women came in furs and men in heavy top coats, attracted by what is beyond question one of the greatest circus programs ever presented.

Summer struck the show with a vengeance yesterday and promises today to stay with us. At least 30,000 people came out to Hampden Park on Sunday to look the show over. Everything had to be roped in to keep the crowds off. An old lady, leading a youngster by the hand, elbowed her way between one of the laps of the menagerie side wall. She was stopped by a little Englishman who tends one of the lion dens.

"I just wanted to ask you," explained the old lady, "if you have a sacred white elephant."

"We 'as none that's what you might call white," said the animal man, "but they're all wery, wery sacred."

We had two more capacity houses here, and some one who signs himself "Old Ez Jones" gave his impression of the show in verse in the Evening News. Old Ez may not have enhanced the reputation of Massachusetts as the cradle of poets, but he has in metre correctly voiced the sentiments of the whole American people regarding this show.

While the circus train was steaming across the state of Massachusetts Saturday night the jungleland stork hovered over the menagerie section, and when the den of "Rose," a big tigress, was opened in the morning Superintendent Charles Smith found his family had been increased by three furry kittens. Tiger babies are not growing on trees these days, so the youngsters are prizes.

A few days ago in a town not far from Boston the mayor came out to see the menagerie in the morning with the chief of police, as the guests of Charles Davis, legal adviser of the circus. During the course of their conversation the mayor asked Mr. Davis if the show carried a calliope, and having spent his boyhood in the Iiub, he gave the word its unusual, but correct, pronunciation. Davis admitted that the circus had one.

"A cal-li-o-pay?" said the chief. "Oh yis, I do hear that the're very rare and costly, but with all your money, I should have two av thim—a male and a female—and raise them to sell."

While Lew Graham, the man with the megaphone voice, was making his opening talk in Fall River one day last week, he was heard clear across the state of Rhode Island by a picnic party in Connecticut, who immediately took the trolley and came over to see Ella Ewing, the Missouri giantess, and Little Lord Robert. When they tried the big show there was no room.

And that's the way it goes day in and day out. Albert Witzelhausen, with his down-town sale, has been packing the drug stores all along the route. In New Bedford a man whose mother-in-law was sick, had to get a prescription filled through the coal hole. Tom Buckley and his two assistants, Leonard Roser and Joseph Brooks, have been using scoop shovels to hand tickets out of the wagon, and Kirkendall in the grand stand wagon sold fifteen miles of reserved seat ticket tape in Boston.

The following is the route of the Ringling Bros. Shows for the month of July:

1, Elyria, O.; 2, Canton, O.; 3, Wooster, O.; 4, Mt. Vernon, O.; 5, Tiffin, O.; 6, Kenton, O.; 8, Marion, Ind.; 9, Kokomo, Ind.; 10, Crawfordsville, Ind.; 11, Paris, Ill.; 12, Litchfield, Ill.; 13, East St. Louis, Ill.; 15, Macomb, Ill.; 16, Rock Island, Ill.; 17, Monmouth, Ill.; 18, Fort Madison, Ia.; 19, Centerville, Ia.; 20, Brookfield, Mo.

John G. Robinson, manager of the John Robinson's Ten Big Shows, writes THE SHOW WORLD from Council Bluffs, Ia., that business was big in Waterloo, Ia., Cedar Rapids and Des Moines. The following notes connected with the large tented enterprise are of general interest:

Patrick J. Fagan, of the Barnum & Bailey Show, visited us at Council Bluffs. Mr. Fagan is the general railroad contractor with the Barnum Show and has many friends.

There is a discussion among the show people as to which is the oldest, Wm. Gore, Dan Dale, Tom Ambrose, or Claude Orton. Nobody knows, and they won't tell.

Thomas Perival Andrews is selling grandstand tickets for the big show by the thousands. He is also side-walk comedian for the show. Andrews tells more jokes than any other member of the outfit.

Dr. Edwin M. Baehr, of Cincinnati, spent a few days with the show last week, rendering professional services to John G. Robinson, who has now fully recovered from a brief illness.

Olivetto's Band of Italian soloists is still one of our musical features.

Claude Orton is still our efficient trainmaster. Claude is good in any position with a circus.

George Atkinson is looking after the papers during Dock's absence.

We have had 18 sunny days since April 29, which makes a pretty hard spring, according to the opinion of the working men.

William Davis, our genial dining room man, is one of the most popular members with the show. He not only pleases our culinary tastes, but breakfast is served every morning one hour after the wagons are on the lot.

Much credit is due Fred Fisher, the equestrian director, for the systematic way in which he has the acts running on time at each performance.

Ed Cullen has fully recovered from his sick spell and now is one of the healthiest-looking men around the lot.

George S. Cole is suffering from a bad cold.

Harry Lamkins is the proud manager of our ball team. Recently we beat Waterloo, Ia., 7 to 2, and Boone, Ia., 11 to 6.

The act now used by the Minerva sisters is one of the features of the show.

Ed Holland is kept busy keeping in a good supply of wagon poles. Ed says the mud is so deep in Iowa that he loses one out of three poles each rainy day.

Cal Towers is a native of Iowa and he has been the recipient of many dinner parties.

Dock Christman now has charge of the side show.

J. M. Adkins, well known as a circus billposter, was a welcome caller at the offices of THE SHOW WORLD last week.

Gus Peterson, city comptroller of Kansas City, Mo., made a motion in the city council in that city recently, requesting that the circus license be reduced from \$500 to \$300. As the license now stands, most of the large shows have avoided playing Kansas City this season.

The working-man problem is giving the Barnum & Bailey Show considerable concern. Charles Andress had the telegraph companies working overtime last week.

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H. E. Butler, press agent with the Carl Hagenbeck and Great Wallace Shows combined, in a recent communication to THE SHOW WORLD, stated that business was exceptionally favorable.

For three years The None Such Brothers Circus (a burlesque parade) has been the Fourth of July feature at Janesville, Wis. The business men of that city repeated the event this year. C. S. Putnam, George D. Simpson, and Dave W. Watt, the amusement committee, were in Chicago last week and arranged for the various attractions.

Mr. Watt is well known in the profession, having for a number of years been the treasurer of the Adam Forepaugh show, where he gained the title, and was awarded the medal for being the lightning circus ticket-seller of the world. Mr. Watt informs us that the None Such Brother's circus parade will be one mile and a half long, and Dave was never known to tell a lie.

Owing to the sudden illness of Fred Faulkner, manager of the Lyons Bros. Shows, the circus was brought to a sudden close, at Libertyville, Ill., last week. There were 35 people connected with the organization, with W. L. Wheeler as business manager and Roger Flint, general contracting agent.

Mike Coyle, general railroad contracting agent of the Buffalo Bill Show, is making his headquarters at the Windsor Clifton Hotel, Chicago. He was delighted with the first issue of THE SHOW WORLD and predicted a brilliant future for it.

George B. Donovan has severed his connection with the Big Otto Animal Show at Riverview Park, Chicago, and has become identified with the new William Sells Show as manager of the Annex. The Sells Show opened July 4. William Sells arrived in Chicago last Saturday, to close negotiations for acts and show property.

Jerry Daily has secured all of the privileges with the William Sells Show.

Frank Talbott, of "Fighting the Flames" fame, was in Chicago from St. Louis last week.

A. G. Ringling, general agent of the Forepaugh and Sells Bros. Show, made his headquarters at the Windsor Clifton last week. During an interview with a representative of THE SHOW WORLD he said, "Our business this year is something wonderful. The wave of prosperity seems to have hit the entire country. The banner town struck so far this season was Newark, N. J., where all records were broken. Referring to the first number of THE SHOW WORLD, Mr. Ringling stated that he believed there was room for a good live, wide awake amusement paper and from indications he thought the field was very nicely covered by THE SHOW WORLD."

P. J. Fagan, general railroad contractor, and R. M. Harvey, general contracting agent for the Barnum & Bailey Show, were guests last week at the Windsor Clifton. They will be regular readers of THE SHOW WORLD.

W. O. Tarkington was a SHOW WORLD caller Saturday and very copiously expressed his good opinion of this journal.

Fred Gollmar of the Gollmar Bros. circus made his headquarters in Chicago last week and honored THE SHOW WORLD sanctum with his presence long enough to give his opinion of the paper. He was sure "it would be a winner."

George Aiken, railroad contractor for the John Robinson Ten Big Shows, is a familiar figure on Chicago's Ri-alto these days and went on record during a visit to the offices of THE SHOW WORLD that he was to be a confirmed booster for the paper.

Advance Manager Whittier of the Al. W. Martin Shows was a welcome caller at THE SHOW WORLD offices last week.

The Clark Street Museum, Chicago, will close this week after a prosperous season. At an outlay of \$20,000, Manager Louis Hedges is to make many improvements and will open the museum in September. Hicks, the entombed miner, was the feature last week.

Louis E. Cooke, general agent of the Barnum & Bailey and the Buffalo Bill

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Shows, is making his headquarters at the National Show Printing Company in the Tribune building, Chicago. To a representative of THE SHOW WORLD Mr. Cooke said: "The first edition of your paper is a most pretentious effort. It clearly demonstrates what an experienced showman can do when he goes at it properly and is supported by his friends. There is every reason why THE SHOW WORLD should succeed and that it will prove a tremendous factor in the amusement field. The circus world will watch its development with interest."

Mr. Cooke is one of the busiest show men in the world. His position with the Barnum & Bailey and Buffalo Bill Shows involves tremendous responsibility. He has much detail work in looking after the two shows. He reports everything running smoothly, business big and the prospects for the future very bright. Now that the weather has settled, he said, circus managers can confidently expect an increase in their business.

Walter K. Hill, general press contracting agent for the Buffalo Bill Show, arrived in Chicago last Sunday, and is busily engaged in the preliminary newspaper campaign for the Chicago engagement, which opens July 22 and which, from present indications, will prove eminently successful. During the past four months, Chicago has gone Wild West mad. Buffalo Bill always has been dear to Chicagoans and they anxiously await his return.

A Mrs. Fox of Mankato, Minn., brought suit against the Parker Amusement company for \$1,250 for a broken arm caused by a fall from a merry-go-round and finally settled the case for \$200. She tumbled off of one of the wooden horses. It was the usual case. The showman was not to blame, but rather than fight he settled.

The Yankee Robinson Shows, in order to keep the dates as advertised, employed a special train of sixteen cars to haul the outfit from Henderson to Redwood Falls and from the latter point to Toronto, South Dakota. The mud and the rain was something which caused the oldest weather prophet in Minnesota to hunt his hole in shame. He was simply put out of business. The show is still having a phenomenal run in receipts.

The daily papers in Duluth are indulging in a redhot dispute over the issuance of a license to Pawnee Bill. The Minneapolis Journal takes up the cudgel and declares: "To allow a show like Pawnee Bill's get off on a license fee of \$15 for two days' exhibition on a strained construction of the ordinance when, as a matter of fact, it ought to have paid \$750 is to deprive the city of its legal fee to the extent of \$725. It looks like graft." Evidently

ly the contracting agent is worth his salary in this case. When Barnum's representative came along the license fee after a hard fight was reduced to \$250.

### White City at Cleveland.

Cleveland, O., has a new White City which has arisen from the ashes of the old. The new park, which was financed and managed by a group of prominent young business men, is elaborate and beautiful and in many ways excels the old resort which was destroyed. Col. T. W. Hill, president of the Cleveland National Bank, is president of the park company, and R. A. Koppes will have charge of the publicity end.

### New Theatrical Firm.

A new theatrical firm to be known as the Kompfe & McRae Attractions has been formed in New York and will have offices in the Knickerbocker Theater building. A. R. McRae is general manager and among the attractions the firm proposes to launch are "In Louisiana," "The Train Robbers," "Her Mad Marriage" and "The Chorus Girl."

### Minister to Star.

The Rev. James Milbank, an episcopalian minister, will be starred next season by the Edward R. Salter Amusement company in Thos. W. Broadhurst's new play, "The Holy City," in which he will enact the role of John the Baptist.

### Son Born to Mr. E. S. Davis.

E. S. Davis of the Chicago Film Exchange and his wife Deda Walker are celebrating the arrival of an 8-pound baby boy which arrived June 3.

Celeron Park at Jamestown, N. Y., is to be enlarged in the near future and the lake will be filled in for a distance of 80 feet to give more space. Additional ground has also been purchased and it is understood that the lease of the park has been extended for a long term of years. The improvements will be made before the park is opened next season.

Rex Henry is to have a new vaudeville theater at Fremont, Neb. The house will open early in the fall and will furnish daily vaudeville and moving picture shows.

Clara Turner has secured the rights for New England for Lottie Williams' latest play and will present it next season.

Arthur Stringer's novel, "The Wire Tappers," has been dramatized by Owen Davis and will be produced next season by A. H. Woods.

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The scenic studios, costumers and theatrical shoe makers are pressed with orders for the coming season. There will be more attractions leaving Chicago this season than ever before, and the increasing demand for elaborate productions has kept the scenic artists busy night and day.

Aaron J. Jones and P. J. Schaefer, amusement prompters, spent last week at the east getting new ideas for summer park novelties. Messrs.

Jones and Schaefer control a number of attractions at White City and Riverview Parks.

Adolph Linick of the Orpheum Theater company left Friday for Colorado Springs, Colo., for a two weeks vacation. For the past month Mr. Linick has been confined to his home, under the care of physicians.

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# FAIRS AND CARNIVALS

George P. Bliss, writing from Logansport, Ind., to "THE SHOW WORLD" wishes to correct the impression that Cedar Island Park at that city is booking vaudeville or amusement features. Mr. Bliss states that a number of professional people have written him regarding booking for their acts, but the park only contains such amusement features as boating, golfing and other sports.

Thomas Doyle, secretary of the Lake City, Mich. fair, announces that his fair will be held October 2, 3 and 4 this year.

One of the most conspicuous fair promoters in New York state is C. G. Simmons of Vernon. The date for this fair will be October 1, 2 and 3.

Thomas W. Robertson, secretary of the Minden, La., fair, promises the

cation to THE SHOW WORLD states that this year's event will surpass all previous efforts.

The North Central Kansas Circuit for 1907 offers \$24,000 in purses. Among the fairs on this circuit are Manhattan, Mankato, Clay Center, Concordia, Belleville, and Abilene.

The De Kalb County Fair will be held at Alexandria, Tenn., from September 5 to 7. Rob Roy, the secretary, says he has the oldest fair in the state, their beginning dating back to 1871.

Hood County, Tex., will hold its annual Confederate Reunion at Granbury from July 23 to 25.

The second annual fair of Lyon County, Iowa, will be held at Rock Rapids, from September 3 to 6. A.



GRAND STAND MINNESOTA STATE FAIR GROUNDS.

A grand stand that will comfortably seat 30,000 people is that on the grounds of the Minnesota State Fair Association at Minneapolis, Minn. Since the opening of the fair in 1906 the attendance has increased by leaps and bounds. Last year more than 300,000 paid admissions were recorded.

It was here that Dan Patch, the famous pacer, broke the world's record in harness, and this season the management have arranged other racing features of interest. One of the strongest features of the fair season of 1907 will be the amusements. B. E. Gregory's noted spectacle, "The Siege of Jericho," will be one of the main attractions. The fair will be held during week of September 2.

best fair this year in the history of that association. The dates will be October 15 to 18, inclusive.

Carmi, Ill., again promises to be active as a fair center in that state, and under the direction of Secretary Claude M. Barnes, the meet should be a success. The dates for this year will be from September 3 to 7, inclusive.

Of the Minnesota fairs that have been successes, that of the Fillmore Agricultural Society at Preston annually, may be mentioned as a live one. From September 18 to 20 this year, Secretary Frank J. Ibach promises the "greatest yet."

One of the chief attractions at the Whitney Point, New York, fair, this year, will be Kemp Sisters Wild West Show. Secretary David J. Maxfield is negotiating with several other attractions to appear there August 20 to 23.

Prosperous Pueblo, Colo., will hold its annual fair from September 9 to 13. Paul Wilson is president of the association, and in a recent communi-

S. Wold is secretary and he is working hard to make this year's fair eclipse any preceding event.

"The best yet" is what Secretary A. Francis Barnes writes regarding the South Weymouth Mass., Fair, which will be held this year from September 19 to 21. Many new features will be in evidence, and with a good reputation for the past 43 years, large crowds should pass the turnstile.

A sham battle will be one of the features of the Columbia, Tenn., Fair, which will be held from September 17 to 21.

W. F. H. Patterson, secretary of the Smithville, Ont., Fair, writes an enthusiastic letter to THE SHOW WORLD regarding this year's event and announces that the dates decided upon are September 27 and 28.

The Confederate Veterans Reunion will be held this year from July 22 to 26, at Gatesville, Tex. A carnival company is under contract, and with a number of free attractions, the reunion promises to be a success.

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# RAYMOND'S

## Weekly Budget

PROFESSIONAL NEWS AND COMMENT  
BY EDWARD RAYMOND.

The Rosaires have just finished 42 weeks of the Association time and play the parks for the summer.

Anderson, the Male Melba, is playing the houses booked by W. F. Henderson and it is said that his high soprano voice, which has none of the falsetto quality in it, is making a hit.

Fred Ernschaw has booked the entire summer around Chicago.

Grace Wilson, whose charming voice has frequently been heard at the Auditorium banquets the past winter, has been booked by Arthur Fabish for his parks.

Ritter and Foster open July 8th at the Empire Theater, Johannesburg, South Africa. Following this they



JOHN F. McGRAIL.

John F. McGrail, president and general manager of the Amusement Booking Association of Chicago has had years of experience in booking vaudeville and outdoor acts and his firm is one of the best known of Chicago's booking agencies. The Association is now handling attractions for many carnivals and fairs.

have four weeks at Cape Town and other good foreign time.

Hamilton, Leslie and Hamilton, "the three aces" of comedy and song, are making more than good with their act. Recently in several towns on the Ammon circuit they have been forced to appear before the curtain even after the act following them had made an entrance.

Harry Vokes and Margaret Daly Vokes will close their season after their engagement at the Chicago Opera House. They will summer at Revere Beach, Mass.

Nat Fields has signed with the new burlesque show that Manager Wein-garden of the Trocadero will have in the field next season.

Frank Damsel is in Chicago engaging people for his new musical farce comedy, "Are You Crazy," which opens August 16.

The following people opened on the Hodgkins circuit at Joplin, Mo.: Veda and Quintaroo novelty rolling globe;

Addison and Livingston, comedy sketch artists, and Billy Moor, black-face comedian. They were a decided hit and will play the entire sixteen weeks time through Texas and Kansas.

Eckhoff and Gordon, "Musical Fun-makers," are on the J. W. Gorman's park circuit.

Lola Haines, who is at the Wonderland, Revere Beach, Mass., is to be retained indefinitely.

Ollie Young and Three Brothers, introduced their new act for the first time at the Casino, Toledo, Ohio, and met with instant favor. They were engaged to headline the Harry Hawn circuit of summer parks throughout Ohio.

Ryan and Douglas have canceled all their vaudeville time for next season, as they have been engaged for the "Hooligan in New York Co."

Burton, Hughes and Burton are the cause of quite a few S. R. O. signs being resurrected and dusted for use. Their act, "The Troubles of Farmer Bubbles," is novel and the voice of little Grettella Hughes, child soprano soloist, makes the two a box office attraction.

Douglas and Douglas have been engaged by Joe Oppenheimer for one of his burlesque attractions.

Geo. T. Davis has been re-engaged by Tom Miner for the Bohemian burlesquers, making his second season with that show.

Dare Devil Bonansingea was the feature attraction for the Fourth of July celebration at Ottawa, Ill.

Pete Curley, who is supplying the Irish humor for the summer season at the Trocadero theater, will be with the Bohemian show next season.

Murry J. Simons and Rae Odell will abandon burlesque the coming season and enter vaudeville. They have been offered time by the Wm. Morris office.

Jack Singer, formerly manager of the Boston Belles, will manage the Behman show this season.

Will H. Cross, who is summering with the Oppenheim stock, will open at the Davis theater, San Francisco, Sept. 15, as stage manager.

Pinkie Darrough has been engaged for the soubrette roles for the forthcoming season at the Davis theater in San Francisco.

A new 5-cent theater is to be installed at Petoskey, Mich., under the management of W. E. Tuttle, the name of the new theater to be The Majestic.

Tom Gillen, of "Finnegan's Friend" fame, is enthusiastic over the vaudeville situation on the coast at the present time and also over the courteous treatment he is receiving from the western managers.

The Three Kobers will close their season with Col. Fisher's Big City show and open July 15th on a circuit of parks for the International Theat-

rical Co. They have the coast time to follow.

Pleasant reports from Evansville are coming in concerning the work of Hardie Langdon, who is there for the current week.

Mae Melbane is pleasing large numbers of Chicago people as soloist with Thavius' band at Luna Park.

Walter McFarland and the Dale Sisters are booked solid until August 19th.

Sutton and Sutton played Euson's Theater, week of June 16th. They inform me that their time is booked solid for the summer and that they have been engaged for the new Empire show next season.

Mack and Elliott returned from the east, where they have enjoyed a prosperous season. Mr. Mack's visit to Chicago was on business pertaining to the new act he has in preparation for next season. They will rest for the next two months at Put-in-Bay, Ohio, prior to opening on the Hawn circuit of parks.

Jack Mahara, Jr., is busily engaged at the Winterburn Show Print company booking the following attractions for his father, Jack Mahara: two companies of Mahara's Minstrels, Damon Comedy Company, and the Majestic Vaudeville Company, all of which will be sent over the one-night stand time.

Marion and Pearl are well booked up and are playing the Keith and Proctor time at present.

De Renzo and Ladue are meeting with success at the leading parks in the middle west.

Crystal Bell has booked the entire summer through Ohio and Indiana with her singing and dancing act.

Golden and Hughes, blackface comedians, have finished their western engagement of 18 weeks and have been a laughing hit on every bill. Next season they will be seen in an entirely new act.

Eugene and Mar are presenting "Hazing a Freshman" on the Ammon circuit.

Edwards and Glenwood have been engaged for the fair at Decatur, Ill.

Howard and Germain are booked solid for the summer in the middle west.

Joseph Lehmann, in company with Miss Lavinia Lorayne and H. Myron Peterson, is presenting "A Fool's Wisdom," an original playlet in vaudeville. They have just finished a successful ten weeks' run of the Jones and O'Brien circuit and are to play a return engagement in the fall. They are playing Michigan time at present. Mr. Lehman has just finished writing three new sketches, which are to be used for the second and third weeks.

Perry and White enjoyed a successful week at the Trocadero theater June 16-22, with ten weeks of park dates to follow for the Association.

Brookfield, Mo., has decided to have some popular amusements and recently \$1,500 was subscribed by the citizens to be devoted to various amusements, which will include a roller skating rink and several circus performances.

Isabelle Butler, the young woman who does the thrilling Dip of Death with the Barnum & Bailey circus, recently was interviewed at Lansing, Mich., on the sensations she experiences during her dangerous ride. She stated that the ride down the incline

was extremely exhilarating, but that a disagreeable feeling of suffocation accompanied the swoop around the loop. Miss Butler is a fatalist and declares that she never is afraid during the act.

When summer amusements commence to wane in the fall, Cleveland, O., is to have an indoor ice skating rink. It will cost \$50,000 and skating will be continuous from October 11 to May 1. The ice surface will be 100 by 300 feet, and the ice manufacturing machines will be operated in plate glass cases so that the public can witness them in operation.

A cablegram from Paris announces that Gertrude Rennyson, for four years one of the principals in the English Grand Opera company, is soon to make her European debut as Elsa in Lohengrin, under the management of The Theater Royal de la Monnaie in Brussels. Miss Rennyson last appeared in this country as Sieglinde in The Valkyrie.

Frank L. Albert, Director of Exploitation for White City, is quite an artist and it is not generally known that all of the drawings in the beautiful catalogue White City recently issued are his work.

### Improving Star Theater.

Manager Jas. L. Lederer, of the Star Theater, states that extensive alterations are now under way on his Milwaukee Avenue theater, and when that house opens the last of August it will resemble a large downtown show shop. He will open two new vaudeville theaters near Chicago early in the fall and expects to have a circuit of six houses before snow flies.

Mr. Lederer has secured a lease on a piece of property within three blocks of his Star theater, which will be remodeled into a place of amusement, the policy of which has not been decided as yet, but will be used either as a dramatic stock or vaudeville.

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THE manager of an opera house in a small town out in Iowa, after a long season of repertoire companies, medicine shows, minstrel aggregations, dog and pony outfits, and hypnotists and sleight-of-hand performers, usually treated his male clientele each Spring to a burlesque show, commonly known in the tank towns as "female minstrels." The town was pretty straight-laced as a rule, but at these annual events some of the most representative men of the town would steal in surreptitiously and watch the proceedings from the rear of the house. The members of one troupe of this kind, playing the town, were surprised about a half hour before the opening overture to hear at frequent intervals a great deal of loud talking, followed by handclapping and stamping of feet. The manager went to the peek-hole to ascertain the cause of the commotion and found that fifteen or twenty young men seated well toward the front were announcing the name of each new arrival as he came in. Following each announcement the entire house would applaud, and the more prominent and dignified the man, the louder and longer the applause. The consternation of some of the old staid heads of many of the first families of the town can be better imagined than described.

One of the problems with a minstrel organization is to keep the performance up to the highest standard of excellence at all times. This sometimes requires a great deal of prodding on the part of the stage director, even if his roster includes the very best of artists. The director of one of the smaller minstrel companies on tour last season, when playing in one of the larger towns where he especially desired to create a favorable impression, used a novel method of accomplishing it. Just before the curtain went up on the opening first part he would say, "Now, boys, we want a bright, snappy show tonight; 'Doc' Quigley is out in front," or "Lew Dockstader is watching us from in front tonight, boys, so put some ginger into your work." Everyone knew it was said in jest, but the mere suggestion of the thing seemed to work wonders.

A small company that has been playing a lurid melodrama on Ohio, Indiana and Illinois time this Spring, has a manager who makes it a point in every town to personally see that all of his paper is up. He prides himself on his advertising matter, and always sends a strong letter to the house manager, urging him to put it out to the best advantage. In an Illinois town not far from Chicago a week or so ago the manager made his usual canvass of the town and all he could find up was a couple of three-sheet stands and a half dozen heralds. He noticed, however, that the town was pretty well plastered with Wild West paper. The irate showman rushed back to the local manager's office and proceeded to give him a furious tongue-lashing. The local manager attempted to explain that Pawnee Bill's advance car had been in town one day prior to the arrival of the paper, but to no avail. Mr. Manager continued his remarks until he had exhausted all the choice language in his vocabulary, then he stalked out and closed the door with a bang. After he had gone a gentleman who had dropped in just in time to hear part of the argument inquired what the row was all about.

"No row at all," answered the local manager, "it was only a barnstormer having a brainstorm."

A well known magician who books in vaudeville during the winter always plays a few Chautauqua Assembly dates in the summer, as he finds his work is better received there than it would be at the summer parks. Two or three seasons ago he was booked for two afternoon and two evening performances at the Assembly at Dixon, Illinois. Unfortunately he missed a train connection and found the only way to reach Dixon in time for his opening performance was to drive a distance of about twenty miles. To his dismay the livery to which he applied could furnish him nothing better than a lumber wagon and no other rig could be had in the town for love or money. He finally decided to utilize it and started out, after having sent a telegram to the committee, advising them of his predicament, but that he would be on hand for his first performance at all hazards.

He had not covered a mile of his journey before he regretted ever setting out. The roads were rough, the horses unruly, the driver reckless, and he thought twenty miles of it would permanently unfit him for any more feats of magic. To make matters worse, the last five miles were covered in a downpour of rain, drenching artist and driver to the skin. When the Assembly grounds were reached he found the afternoon's program had been given with the exception of his act, and the audience was patiently awaiting his appearance.

To his chagrin, he found that water-soaked though he was, he would be compelled to pass in full view of the audience to reach the members of the committee, who had not noticed his arrival. As announcement already had been made of his predicament, he was immediately recognized and the applause and shouts of laughter that greeted him were deafening. He had intended to request some member of the committee to announce that as soon as he could change his clothing he would give his performance. The applause was so insistent, however, that he mounted the platform and with water running from his garments in rivulets, said:

"If I look half as funny as I feel, I must be a sight, and I think you have already had your money's worth, but if you will be patient for just a few moments till I can put on some dry clothing, I will endeavor to give you my part of the program. I should like to have this large audience be my witness, however, that this is my first, last and only appearance here or elsewhere with a wagon show."

This sally started the audience off into renewed laughter, and to say that the four performances at Dixon went big, is putting it mildly.

**Savage Touring Europe.**

Henry W. Savage is making an extended tour of Europe, combining business with pleasure, while the busy staff in his New York office are preparing his many attractions for the coming season.

**Actors Raising Chickens.**

Mr. and Mrs. Henry Stanford (Laura Burt) have closed their season in Dorothy Vernon of Haddon Hall, under the management of Ernest Shipman, and are now suburbanites of New York City, having purchased a home at Great Kills, Staten Island, where they are busily engaged raising chickens and other farm products. Mr. Shipman is to be their guest for several weeks this summer.

**Bostwick Opens Office.**

E. F. Bostwick, who had the role of the district attorney in The Powers That Be, has opened an office with Mrs. H. C. DeMille in the Astor Theater Building in New York City, and will act as special representative for a select list of actors and actresses and make a specialty of securing high-grade engagements.

**Dillingham May Secure Janis.**

It is announced that arrangements have been completed between Elsie Janis and C. B. Dillingham, by which the youthful artist will star under his management next season. Miss Janis' new manager has recently leased the Studebaker Theater in Chicago, and it is very likely that she will be seen in this city early next season.

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